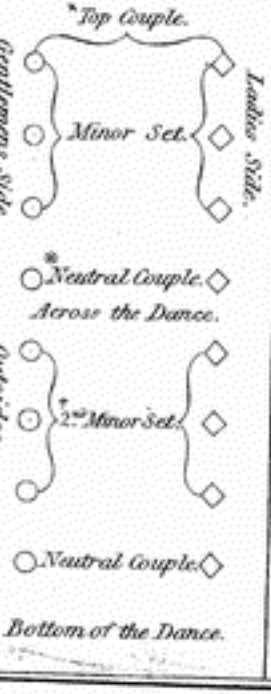
Plan and Construction
OF A COUNTRY DANCE.

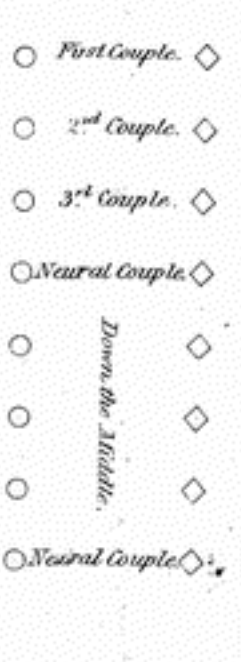
A or leading Set
TOP OF THE DANCE



TOP OF THE ROOM
B Set



C Set



*Leading Couple at the Commencement of the Dance.

*A Minor Set may contain one Neutral Couple but not more which will be the third or bottom Couple. Some Figures employ all the Persons in the Minor Set and thereby render the fourth or Couple below the Neutral Couple

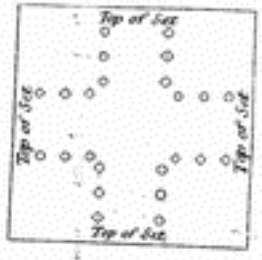
†If the Dance contain 20 Couples according to this construction there will be 5 Minor Sets & as many Neutral Couples.

*Top and first Couple, are the same when they take the second Couples place they become the Central Couple that Title never belongs to the 2d Couple, who move to the Top on the first Couples becoming Central.

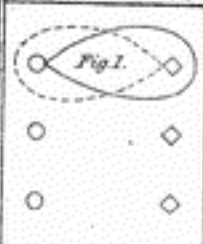
†The third Couple retains its name till the leading Couple become Central it is then termed the bottom Couple.

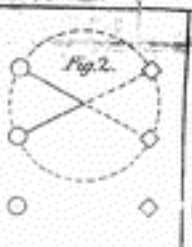
‖When two Couples only are employed in the Minor Set. Therefore if the Dance is formed of 21 Couples it will contain 7 Minor Sets and as many Neutral Couples.

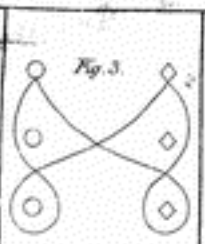
Should the Room be Square instead of placing 5 Sets parallel with each other four sets may be formed thus.

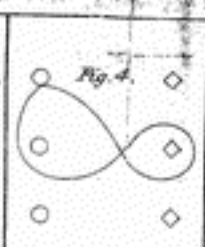


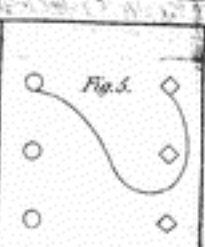
Lengths, Names, & Uses of the different Classes of Figures; & shewing how they employ the Persons in the Dance.

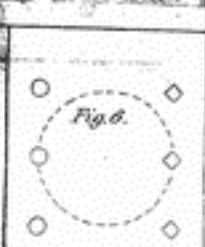


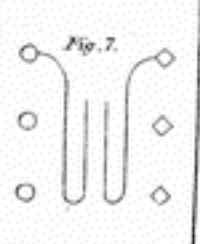


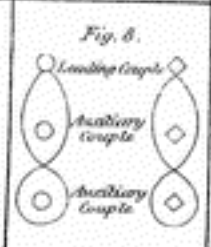


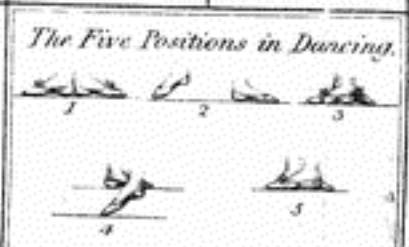












REFERENCES.

Fig.1 Employs one Couple only	8 Figure having two
2 ..... two Couples.	Auxiliary Couples.
3 ..... three Couples.	Auxiliary Couples are
4 Whole or long Figure.	those that assist the
5 Half Figure.....	leading Couples in
6 Short Figure.....	the performance of
7 Progressive Figure.	the Figure.....

Engraved for the Complete System of English Country Dancing March 7th 1820.

Henry Weston London
Aug 31. 12. 1832

THE

COMPLETE SYSTEM

OF

English Country Dancing,

CONTAINING

ALL THE FIGURES EVER USED IN ENGLISH COUNTRY DANCING,

WITH A VARIETY OF

NEW FIGURES,

AND

NEW REELS,

Composed expressly by the Author, and elucidated by means of

DIAGRAMS.

ALSO

SCIENTIFIC INSTRUCTIONS

FOR THE

COMPOSING OF COUNTRY DANCES.

An Etiquette of the Ball Room.

A DESCRIPTION OF THE

VARIOUS TIMES, MEASURES AND STYLES OF COUNTRY DANCE MUSIC;

TOGETHER WITH

A Dissertation, comparing the ancient, and original, with the present state and style of English Country Dancing, Professors of Dancing, Dancing Masters, and Dancing Rooms.

BY THOMAS WILSON,

TEACHER OF DANCING,

From the King's Theatre, Opera House, Author of the "Analysis of Country Dancing," "Treasures of Terpsichore," "Quadrille and Ecossoise Instructors," "Correct Method of German and French Waltzing," "New Circular System of English Country Dancing," "Companion to the Ball Room," "Quadrille Panorama," &c. &c.

LONDON;

PRINTED FOR SHERWOOD, NEELEY AND JONES,

PATERNOSTER ROW.

PREFACE.

IT is so well known, that from the earliest ages, with persons nearly of all denominations, DANCING has been found to afford so pleasing and acceptable a subject of delight and amusement, and also esteemed from the nature of its exercise as a great promoter of health, that by any means further to recommend that department of the Art, "ENGLISH COUNTRY DANCING," which from its origin has ever been esteemed the most social, is altogether unnecessary.

When this species of Dancing, though of English origin, was first invented, is not certainly known; but that it is of great antiquity, no doubt remains, from the many old books published soon after the printing of musical notes; and which books contained Country Dance Tunes with Figures subjoined, (but no Diagrams to describe them explicitly;) and containing the technical terms in this department of Dancing, (but no key, to explain them.) This proves, that at that time, it was not only much practised, but generally understood. In some books published a hundred years ago (and at present in the

author's possession) the "New Tunes and Figures" are said to be "given, as they were danced at Court and all public and private assemblies;" and by way of proving the utility of their works, and to point out the general practice of the art, the authors, after stating "that it had been long an established Dance;" proceed to inform the Reader, "that it is the principal amusement of all classes of people in this country, and that there is not a city or town in the kingdom but have their Country Dance Balls and Assemblies; that it had been introduced at all foreign European Courts, was very popular, and had become there, the most favourite species of Dancing; and was also practised with the greatest avidity in all our Colonies."

Country Dancing being that species of Dancing, which constitutes the national Dance of the English, and being so much practised from its acquired favoritism in the present day, not only in every city and town throughout the United Kingdom, but also abroad, it becomes a very rational supposition, especially with foreigners, that in the English metropolis, it certainly must be displayed in a manner almost coequal with perfection. But even considering that it is the principal amusement with the greater part of the inhabitants of this country, yet how few persons are to be found possessing the knowledge of "going down" a Country Dance, without rushing

into error, suffering a bitter embarrassment, and destroying the comfort and social harmony of those who happen to know better. It certainly with a foreigner must be almost incredible, that the national Dance of this Country, being considered too by its inhabitants as a necessary part of their education, instead of being performed by a reasonable portion out of the several classes of society excellently, by some others tolerably, and by all who are in the habit of visiting and frequenting Balls and Assemblies, at all events decently, it is to be regretted, that at Assemblies and Balls convened for the purposes of enjoying sociality and amusement, ten couple out of a hundred scarcely know what they are about; being equally deficient in Steps as in Figures.

The Author, having had so many public and private Balls and Assemblies, as well as having attended and conducted a variety of others through the solicitations of his pupils and public companies, which have generally been well attended, and visited by a great number of Teachers from different parts of the country, every opportunity has been afforded him of judging of the state of ENGLISH COUNTRY DANCING. In so bad a state did he find it several years previous to the publication of his "Analysis of Country Dancing," that his astonishment was truly excited; nor can it even now be accounted for, that a national Dance, so extensively and prevalently exercised,

and possessing so much social diversion and pleasing amusement, should have had no guide or book of reference, by way of Diagrams, or other elucidations and descriptions, for its correct performance.*

The old Country Dance Books contained a variety of Figures, but the correct manner of performing them was rendered totally unintelligible, for the want of Diagrams to illustrate them;

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* No Treatise whatever within the author's knowledge, or within the knowledge of one out of the many thousand persons he had conversed with on the subject of English Country Dancing, ever existed, except a work published upwards of fifty years ago, by "Nicholas Dukes, Dancing Master," (which he had never seen or heard any thing of, till he had published the third edition of his "Analysis of Country Dancing.") Mr. Dukes's work contains only a few of the principal Figures, but not half the old ones; and many of those it does contain, joined together, have become compounds, without any direction whatever for applying them to the music, and possessing no system, or the least pretension to it: on a careful and minute examination of it, not one Figure could be drawn from it, that had not previously been published in the Analysis; with double the quantity of Figures in addition. Mr. Duke's work consists of but 88 loose pages, each page containing merely the Diagram, without any direction for its performance, and yet sold (at a time too when books did not fetch half their present price) for one guinea per copy. Its bearing so high a price, and so little for the price, must have prevented its sale, and consequently a more extensive knowledge of what it was even capable of affording.

thus no clear authority existing for the direction and guidance of the Dancer, frequent disputes arose in the Ball Room, by different persons performing the Figure differently from others, and each persisting in his own opinion, and declaring his manner of performing the Figure to be correct. One, and a glaring instance, shewing the necessity of Diagrams to illustrate the correct manner of performing, that not only useful, but predominant Figure, "Right and Left;" which might (as well as every other Figure respecting which doubt may arise) on a reference to the Diagrams, be easily acquired by persons of the most common understanding. "Right and Left" is very frequently performed in a very clumsy manner, in two ways, equally improper with each other; firstly, by performing the Chain Figure of four;* secondly, by the top couple making a complete circle round the second couple; and afterwards, the second couple making a complete circle round the top couple to places; some few persons at the same time have occasionally been found performing their part of the Figure correctly. From such ignorance of the true Figure, and the contrarieties of opinion, the consequent confusion, and the effects of it may easily be imagined.

* This is the Right and Left in the French Cotillions and Quadrilles, and called the "Chain Anglaise," which will be found to differ altogether from the English "Right and Left"—see Diagram.

"The Complete System of English Country Dancing" is offered to the public, not as the production of secluded wild theories, but as the result of years spent in obtaining and collecting together, all the known Figures in Country Dancing, consulting all the old and best Dancers, and with them tracing methodically, and making Diagrams of them, as they were acquired, as well as consulting all the old Country Dance books, which have been only obtained at immense trouble and expence.

The author having thus got together a better and more extensive, if not the most correct* collection of Country Dance Figures, than any other person in the country, added to an extensive every day practice with both ladies and gentlemen of talent and information, and with several of the profession, (a great many of whom he has had the honor to instruct) and in the course of which practice, every Figure and movement contained and described in this work are occasionally put in practice, he trusts, it will be found much

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* It may be confidently asserted, that they are correct. Few persons having had the same opportunities with the author of ascertaining their correctness, from the innumerable Balls and Assemblies at which he has presided and been present, and the means allowed him of introducing publicly by name all the different Figures, and thereby giving any person an opportunity of correcting any then existing error.

more worthy the patronage of the public than any former work on the subject; possessing a great superiority over any other, from the vast variety of useful matter it will be found on comparison to possess, and from its arrangement, constituting a Complete System of ENGLISH COUNTRY DANCING, well calculated to afford every means of reference, as a guide to its correct performance. The establishment of such a system has now become more necessary, from the greatly increased number of Teachers, among whom there are so many mere pretenders; and from the too frequent occurrence of the circumstance of Teachers of talent, to retain their pupils, submitting to their caprice and whims, acquired from some fashionable friends, who have for their Teachers persons appointed and recommended, not for their talents' sake, but through a prevailing patronage and influence, and thereby "getting their names up," soon acquire a fashionable connection, the support of which their ignorance by no means merits. These fashionable Teachers, if they do not frequently supersede the Teacher of talent (who may not perhaps have so much influence in the fashionable circles) he is obliged, to retain his connection, to teach in the same perverted style as those who pervert it. It is very generally known, that while a man of talent is striving to become successful, in gaining a good connection in the pursuits of the profession, many a

man of very shallow capacity generally, and with but a very trifling knowledge indeed of the principles of Dancing, is signalised as the object of influence and noble patronage. The ignorant *protégee* suffers his pupils to pursue their own course, and adopt their own methods, through a love of ease; but the Teacher of talent is more particular in the tuition of his pupils, arising from his superior knowledge of the principles of his profession; though sometimes obliged through necessity to suffer innovations on the correct style, particularly of COUNTRY DANCING.

In this work, the descriptions and directions are given, and the several parts treated in a more minute and particular manner than to some may appear necessary; but that has been done with the intention of avoiding any complaint of brevity, which was attached to the three editions of "The Analysis of Country Dancing." The only cause for such brevity was, that the author gave the public much greater credit for their knowledge of Dancing, than he has since discovered they merited; for such was his idea of the extent of their knowledge at the time when the first edition of "The Analysis of Country Dancing" was published, that he solicited their assistance in furnishing him with any additions or improvements to the work, and to point out any errors that he might have committed in his first attempt at the publication of a work of its nature. Notwith-

standing this public solicitation, during the sale of one thousand copies, (of which the first edition consisted) no suggestions by the way of adding to or improving the work were offered, even though a considerable number of copies were purchased by Teachers of Dancing; but a solicitation in return was received from those who had become possessed of copies, that another might be published, accompanied by an offer to subscribe for its more speedy publication, and in which the author was entreated to enlarge the subject, and be more copious in his descriptions; and was requested by no means to withhold any observation or remark, that might in any way tend to elucidate the most trifling point previously unexplained, so that the work might be rendered such an one as to prevent those disputes, which so frequently occur in the Ball Room for the want of a proper authority as a means of reference.

In gratitude, for the flattering opinion bestowed by the public on his labours, and for the many distinguished favors conferred on him, he endeavoured to comply with their wishes, and his humble efforts have been rewarded, infinitely beyond his most sanguine expectations; his sense of which it is impossible for him to express in language sufficiently grateful.

Every copy of "The Analysis of Country Dancing" having for a considerable time past been disposed of, the author feels truly happy,

that thereby he has an opportunity allowed him, at least of endeavouring to shew his gratitude, by presenting to the public this work; which he trusts, with a respectful confidence, will be found what it professes to be, a "Complete System of English Country Dancing;"—no pains whatever having been spared, or in its compilation any thing omitted, that could be of any possible use either to the learner or professor.

It is in this work only, that ENGLISH COUNTRY DANCING has been reduced to a system, by arranging, according to the most simple and correct methods, the several and respective Figures into several respective lengths and uses, with clear directions for the proper application of them to all the different times and measures of Country Dance Music, together with the valuable appendage of the tables, for composing Country Dances, &c.

For the attention of those learners, who may be aiming at a correct and perfect knowledge, and are anxious to perform well, and with a graceful ease and confidence, the several Figures constituting and systematically belonging to ENGLISH COUNTRY DANCING, it is particularly remarked, that no persons regarding their reputation, and possessing a right sort of feeling, would attempt to enter or consider themselves qualified for the Ball or Assembly Room, with a view of joining in a Country Dance, previous to their

having a full and correct knowledge of all the Figures contained in this work, as very different Figures to those they might otherwise only be acquainted with very probably might be set and danced, without any opportunity being allowed to them for "a call," in consequence of the situation taken in the Dance; the result then would be, to return home in disgust through a disappointment of expected pleasure and improvement.

The learner's frequent attention to the Essay on Deportment, will prove a useful auxiliary, in rendering attainable that grace and elegance which forms a *chef d'œuvre* in Dancing.

A careful perusal of the Preface, and a strict attention to the contents of the Introduction, are recommended to the learner, as it contains much useful and previous information to that afforded in the body of the work, and which could not with so much propriety there be given.

It may not here be considered amiss slightly to preface the principal Contents of the work.

FIGURES.

A clear description and explanation is given of the lengths and forms, with the various uses, application, and effect, of all the Figures ever used in Country Dancing, methodically classed according to their different lengths, as adapted to the music; together with a variety of new Figures, classed according to their lengths, to correspond with the old ones.

All the valuable and systematical original

OLD FIGURES*

contained in the "Analysis of Country Dancing" are given in this work; together with an augmentation of a valuable collection of a variety of Figures, which have hitherto been neglected. They have been carefully arranged, and the most clear and simple directions are given for their correct performance, with explanatory notes, (the uses of which are afterwards explained) that every facility might be rendered to the learner towards the acquirement of a proper knowledge of them.

As the greatest attention has been paid to the simplifying of these Figures, which were found absolutely necessary, to render a great part of them capable of being performed to the proper measures of Country Dance Music; the liberty here taken, has only been used to restore them to their primitive state, and to separate them from all the useless, unnecessary, and confused movements, with which they have been connected—a fatal incapability, arising from such connection of their ever been correctly performed to any of the proper Tunes or measures of the music.

The old original Country Dance Figures are arranged so systematically, as to bring together

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* The author has given no Figures of his own invention, other than those comprised under the head of "new Figures."

all the Figures of the same order and description, beginning with the most simple ones, and proceding regularly to those of the most complex nature; and, in order to render them more simple and attainable to learners, all the most complex ones are completely analyzed and dissected, by giving a distinct Diagram of each and every movement; and then, by means of a Diagram, uniting all the different movements, is shewn the whole of the Figure as to be performed together. The author has in this part of the work omitted shewing the whole of any Dance, except Sir Roger de Coverley.*

A great number of valuable and useful

NEW FIGURES

have been composed expressly for this work, which, with the directions given for their performance, may at pleasure be substituted for the old ones, as their comparative lengths are clearly pointed out.

EXPLANATORY NOTES

are subjoined to such Figures as require further elucidation than could with propriety be given in the description of them as shewn by the Diagrams; for, notwithstanding that all the vari-

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* The Tables direct the composition of all the different Figures into Dances according to the length and time of the music.

ous lengths, uses, and different manners of applying the Figures in the composing of Country Dances are explained by the "List or Classes of Country Dance Figures," and "the use of the Tables," the author has found, that persons in general who want instructions in Dancing are very seldom but little inclined to study what has the appearance of complexity; and being well aware how necessary it is for learners, not only to acquire a knowledge of performing the various Figures according to the Diagrams, but also of applying them properly to music, has thought it necessary to give those notes, to obviate any difficulty that might otherwise possibly arise. The uses of the

NEW FIGURES

are clearly explained. In addition to the

OLD AND NEW REELS

given in the "Analysis," will be found in this work, a most valuable appendage, particularly so to those persons who are partial to novelty and variety. In the composing of them, so great a variety has been blended with a careful preservation of the Reel style, as to render them pleasing substitutes for petit Cotillions; and their composition is of that nature, as to afford the advantage of their becoming easily attainable.

THE NEW REELS

given in this work, have already been introduced,

and very much admired, at most of the public places, and in some of the best selections of company.

COUNTRY DANCE MUSIC

contains a full explanation of Long and Short Measure, also a description of all the various Measures and Times in which Country Dance Tunes are composed; with

TABLES,

shewing the quantity of Figure that may be used to all the different Measures in Music belonging to the correct system of ENGLISH COUNTRY DANCING.

These Tables form the only system ever given for composing Country Dances, shewing at one view the number and quantity of Figures that may be set to the several and respective Tunes and Measures adapted to the system, with directions for setting an almost innumerable portion of different Figures to one Tune, and is consequently, particularly adapted to the use of Teachers of Dancing.

A most valuable and indispensably necessary part of the work is, an Essay on the

DEPORTMENT

of the person, affording much useful instruction, not only to those persons who are in the habit of frequenting Balls and Assemblies, but, from a proper attention to it, many persons, independent

of its utility as far as it relates to Dancing, will find it greatly to assist them in the general carriage of the Figure, and in improving the address, &c.

THE TREATISE,

comparing the ancient and original with the present state and style of English Country Dancing, on Professors of Dancing, Dancing Masters, and Dancing Rooms, on a perusal, will indisputably shew the necessity for the reducing of COUNTRY DANCING to a system; and will also enable the learner to distinguish a qualified Teacher from one unqualified.

THE ETIQUETTE OF THE BALL ROOM.

From the title of this article, the necessity of possessing a knowledge of it becomes at once obvious. It is copiously and completely given, and will be found fully to merit attention.

THE INSTRUCTIONS

for the conducting of public Balls, &c. are every way calculated to gain and preserve that order and regulation, which is so necessary to be enforced by the conductors of them, and to whose want of knowledge on this point may be ascribed those unhappy disputes, which so frequently happen in the Ball Room, and which can have no other tendency than to destroy the harmony of the assemblage.

PLAN OF A COUNTRY DANCE, AND THE TABLE, shewing the action and progressive motion of a Country Dance are calculated to afford further and useful information and illustration. The chapter on

FIGURES, STEPS AND MUSIC,

as they apply and are connected with each other, are fully explained, that every means may be afforded to the learner of acquiring that which constitutes ENGLISH COUNTRY DANCING.

INTRODUCTION.

In a work of this kind, something introductory is considered necessary towards the more easy means of acquiring as full a knowledge as possible of the subject on which it treats.

English Country Dancing being but one department of Dancing, (that necessary and pleasing branch of science and education,) yet the systematic and methodical form to which it has been reduced, and now assumes, renders it one of the most prominent features of its art.

In all scientific works, technical terms and phrases are resorted to in the descriptions given of their constituent parts; it is therefore clearly obvious, that an acquaintance therewith is necessary to the attainment of that knowledge they are calculated to impart.

The Complete System of English Country Dancing indispensably connects together Music, Figures, and Steps. The Music governs and directs the lengths of the Figures; the Figures compose the scientific form of the Dance; and the steps constitute the Dancing, as distinguishing their movements from walking or running, &c.

The learner's particular attention is recommended to the general instructions; and also to the characters and forms, the technical terms and phrases, and to the references and notes to the different articles, classes, or sections, contained, not only in the work, but also the references thereto contained in this Introduction, and carefully to examine them as they occur and are connected with any of the leading features of the work, or with any of their relative constituent parts.

THE FIGURES,

as shewn by the Diagrams, are only individual Figures; and though complete in themselves as perfect Figures,* yet, when applied in the composition of the Dance, from only a part of it, as a Dance must consist of at least two Figures, or more, according to the length of the Music.† They are not given in the succession they follow each other in the Dance, or in the order or classes in which they are arranged,‡ but accord-

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* Except the half Figures.

† For a further explanation of Figures, and the Figure of the Dance—see the chapter on "the form, construction, and arrangement of an English Country Dance, and the general uses and qualities of Figures."

‡ Sir Roger de Coverley is the only Dance that has an unalterable Figure. It is not properly a Country Dance; but is so indispensably a companion, that it could not be omitted in this work.

ing to the simplicity of their construction, that the learner may, by beginning with the most easy, be able gradually to perform the most complex of them. A great assistance may be derived, by placing three ladies and three gentlemen, as shewn by the Diagrams, and chalking on the floor the Figures or Figure wanted to be acquired and performed. In order the better to distinguish the ladies' from the gentlemen's movements, the one may be marked with white, and the other with black chalk.

Every part of each Figure, that is, as much as is shewn in the engraving, should be performed several times, and at first very slow, before any two or more parts are attempted to be connected.

Learners are also recommended, as soon as they begin to have a knowledge of the different Figures and their uses, to practise long and difficult ones, though it may at first appear irksome, and seem to impede their improvement; yet finally, by these and the above means, the most difficult Figures will become as easy as the most simple, and their apparent complexity disappear.

The number of Figures required, with their lengths and uses, and the manner of employing them to all the various Country Dance Tunes shewn by the classes of Figures and the Tables for setting them in forming the Dance.

The learner is further and particularly referred to the chapter on

COUNTRY DANCE MUSIC;

And also to the chapter on the

COMPOSITION OF DANCES,

for a knowledge of composing Dances according to taste and variety. Every facility is therein afforded for that purpose, as a full explanation is given of,

Bars used to divide the Figures.
Strains, or parts of the Music, as properly adapted.
Long Measure.
Short Measure.
Da Capo.
Single and double Figures.
Single Figures to Short Measure.
Double Figures to Short Measure.
Single Figures to Long Measure.
Double Figures to Long Measure.
The Time of playing the Dances.
Directions to Dancers, and
Directions to Musicians.

THE PLAN AND CONSTRUCTION OF A COUNTRY DANCE

points out the form of the Dance, distance of the couples where the technical terms apply, &c. &c.: and in further elucidation in composing Country Dances, attention will be necessary to be directed to the

TABLE,

shewing the active and progressive motion of a

COUNTRY DANCE,

and to the

CLASSES OF THE OLD COUNTRY DANCE FIGURES, being arranged as they actively employ the persons in the Dance, and shewing the places at which they begin and end. Also to the

CLASS

of Figures, that in their performance render the fourth couple the neutral one. In the performance of all other Figures, the third couple, or last of the minor set, becomes the neutral couple.

THE REFERENCES,

for the better understanding of the Diagrams, also require observation. Three imaginary couple are set up, to shew the lengths and various evolutions of the several Figures shewn by the Diagrams, and are sufficient for the performance of any of the Figures; many of them require two only, but three are given, as well to display an uniformity, as to assist their being more clearly understood.

The letters, A, B, C, &c. shew the situation of the ladies and gentlemen; and the little letters, a, b, c, &c. the direction of the movements in performing the Figure.

By  is meant the Ladies.

By  the Gentlemen.

..... The Lady's line.

——————— The Gentlemen's line.

Setting for the Lady ..... 

Ditto for the Gentlemen .....

Ladies may invert the book, for the more easy method of tracing the Figures; but must always remember the top of the set is on their right hand.

THE OBSERVATIONS

which precede the principal articles contained in the work are recommended, as highly necessary, and worthy the attentive perusal of the Reader or Student, previous to entering on the articles themselves; as the necessity that exists for a clear understanding of them respectively is thereby shewn, and which may tend to excite a stimulus to a more speedy acquirement of the knowledge they are calculated to communicate.

THE

COMPLETE SYSTEM

OF

English Country Dancing.

A COUNTRY DANCE,

As it is named, is almost universally known as the national Dance of the English, and as correctly known, is constructed on mathematical and other scientific principles, clearly displayed in its operative effect, when properly and well performed.

It is formed of two principal features, viz. Figures and Steps, which, for the execution, government, and display of their several movements and evolutions, are united with their indispensable auxiliary, music: but, independent of the scientific structure of the Dance, there are secondary features, named Ornaments and Embellishments, and which are necessary to the performance of the Figures and Steps to the music, as they apply and are connected with each other in a graceful and easy manner.*

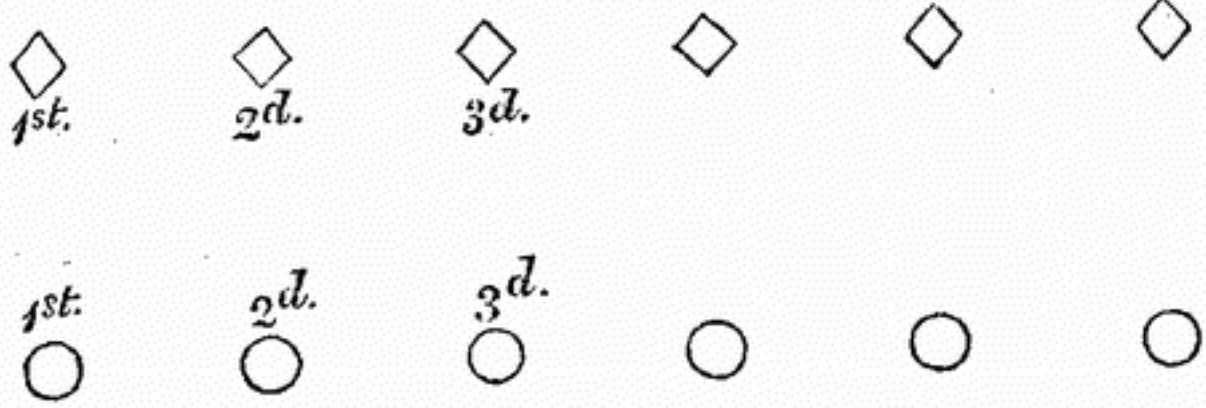
The Figures, which form various evolutionary movements in circular, serpentine,

* See the Essay on Deportment.

angular, and straight lines, are formed into a variety of different lengths, as shewn by the Diagrams, and require a variety of different Steps or movements of the feet in their performance to music appropriately adapted thereto.

A Country Dance is formed of an indefinite number of Ladies and Gentlemen, not less than six, but as many more as choose; but that six persons are sufficient to perform any of the Figures in the System of English Country Dancing, is shewn by the Diagrams. The Ladies and Gentlemen are placed in two rows or lines parallel with each other; the one consisting of Ladies, which is called the Ladies' side; and the other of Gentlemen, which is called the Gentlemen's side: every Lady is opposite a Gentleman, who are called partners. The couples being so placed, form what is termed "a Set," and are denominated by different technical appellations, according to their situations, or the manner in which they are employed in the Dance.

The subjoined sketch will more clearly elucidate the form and situation of "a Set" prepared to commence the performance of the Figures and Steps.



The top of the Dance or Set (that is from whence the Dancing commences) is known by the Ladies having the top of the Set on their right hands, and the Gentlemen on their left.

The situations being thus taken, and the Figures and Steps correctly performed to the music, as properly adapted to them, and applied according to their connection with each other with due ease and grace, exhibit the construction, form, and manner of a Country Dance.

For the purpose of blending amusement with instruction, and to facilitate the learner's acquirement of something more than a superficial knowledge of Country Dancing, by affording a stimulus to closer application in the study of this work, as well as to convince those persons of their error who hold Country Dancing as a simple, trifling art, very easily attained, the following positions are laid down, to shew the nature, extent, and variety, of which Country Dancing consists, though to some persons, particularly to learners, they may appear paradoxical; yet they are self-evident truths, capable of being clearly explained by good Dancers, and rendered easily demonstrable, by an attention to those parts of the work to which they respectively more immediately relate.

An English Country Dance may be composed either of three couples or one hun-

dred, and have its parts equally complete in both.

A Dance may be set with either two, or twenty Figures.

A Dance may be selected so as to afford Dancing only to the leading couples to the same music.

A Dance may be set so as to actively employ the company.

A Dance may be rendered either very easy or very difficult, though performed to the same music.

A Dance may be selected, that requires a variety of different Steps; and

One may be chosen, that may be danced with the greatest propriety with only one Step, and require no more.

A Dance may be chosen, that will keep the whole company in motion, or

One that renders two thirds of the couples inactive.

A Dance may be composed wholly of short Figures; or,

Wholly of long Figures.

A Dance may be chosen, where all the Figures except one finish on the wrong side.

A Dance may be chosen, where good

Dancers may shew their Dancing off to the greatest advantage; and another

Dance may be set to the same tune, and danced in the same company, where they will be unable to perform one Figure correctly.

One Dance may contain but one progressive Figure, or set with four, and both equally correct.

A Dance may be formed in the same room in four different ways.

A Dance may be formed wholly of Gentlemen, or wholly of Ladies; or

Of an equal number or certain portion of each.

A Dance may be set actively to employ either one, two, or three couples.

A Dance may be formed, that will require an hour for its performance; and

One may be formed to the same music, that may be completed in five minutes.

A Dance may be formed to contain ten neutral couples; and to the same tune,

One may be composed so as not to contain one neutral couple.

A Dance may be composed wholly of swinging motions, or wholly without them.

A Dance may be composed wholly of Figures that require setting, or of

Figures where no setting is required.

A Dance may be formed so as to make the third (which is the last couple of the minor set) or the couple below it, a neutral couple.

A Dance may contain either one or two minor sets.

A Dance may have at one and the same time either one leading couple or twenty.

To one tune may be performed an almost innumerable quantity of different Figures, and yet

Two Figures will suit, and form a Dance to an almost innumerable portion of tunes.

A particular Figure may with propriety be applied to a hundred tunes; and

A hundred tunes may be danced to with appropriate Figures, and yet that particular Figure never used.

A Dance may be set so very easy, that its Figures may be performed by a person never having before attempted; or

Set so difficult and complex, as to require all the skill of a good Dancer.

A Dance may be so composed as to con-

sist of one hundred top couples; and one, equally correct, requiring but three.

A Dance may be set to a tune of eight bars, or to one of forty.

A Dance may properly finish with the first strain of a tune, instead of the last.

Scotch Steps may be used to an Irish tune.

Irish Steps may be applied to Scotch tunes.

A Dance may contain either three auxiliary couples, or two hundred.

A Dance may be wholly composed of circular movements, or of straight lines.

The Figure of a Dance may consist of twenty Figures.

A Figure in a Dance is only one part of the Figure of a Dance.

Finishing a Figure is not finishing a Dance.

A Dance may be composed, in which twenty Figures may be performed from one and the same place, or so as only to require one.

Two Dances may be so formed, and to the same music, that the couples forming one of them shall each go down twenty

times, before the couples forming the other Dance shall have gone down once.

A Dance may have fifty couples in motion at the same time, or only one, and both be equally correct.

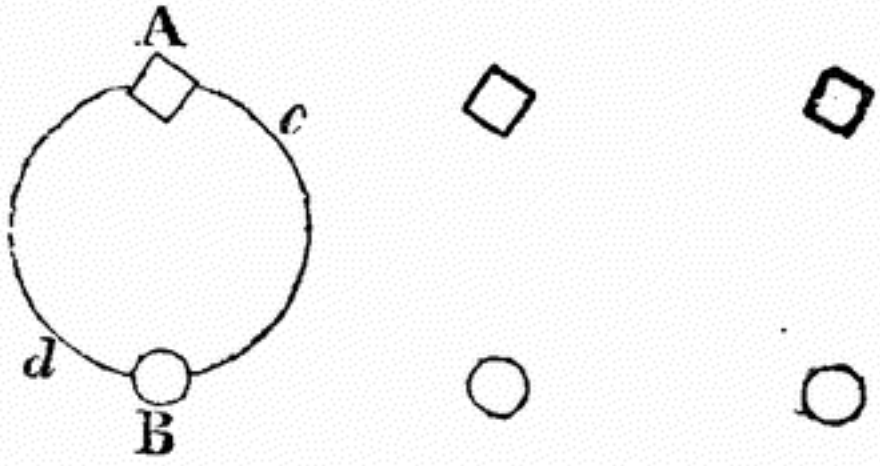
A Dance may be chosen, in which the hands of the partners may not be disjoined; and another set, in which the partners never join hands.

A Dance may have thirty bottom couples at the same time, and to the same music.

A Dance may be set with only three couples.

A great variety might be given in addition; but the foregoing is deemed quite sufficient to shew, that a knowledge of Country Dancing is not so easily attainable, and that a thorough knowledge of the theoretical part of English Country Dancing is neccessary to be acquired, in order that it may be reduced to practice with precision.

Turn your partner.



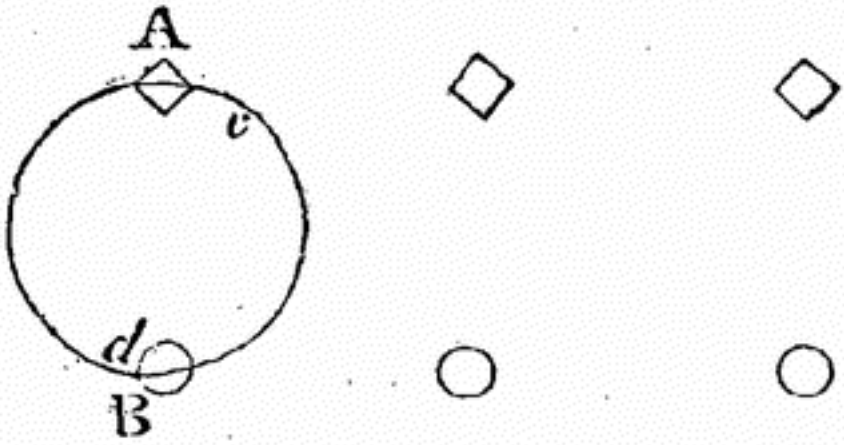
The Lady and Gentleman at A B join both hands and turn completely round to their places; the Lady moves in the direction *c*, and the Gentleman in the line *d*, with *three Chasses Jetté and Assemblé* which finishes the Figure, and requires four bars* of music.

Note—This Figure may be performed from the centre, between the second and third couples; as may likewise many other Figures that employ either one or two couples —see the "Table, shewing how the Figures actively employ the persons in the Dance," and the Classes of Figures for the use of the Tables."

* Four bars always means half a strain, or four bars, of long measure.

N.B. The proper steps adapted to the performance of this and all the following Figures, may be learnt of the author.

*Swing round your partner.**



The Lady and Gentleman at **A B** join hands and move at the same time; the Lady in the direction *c*, and the Gentleman in the line *d*, to places.

The only difference between this Figure and the former, is, that in lieu of taking both hands, you give the right hand only, and move in the directions as above; if you give the left hand, you move contrary-wise: this is performed by *three Chasses Jetté and Assemblé*—four bars.

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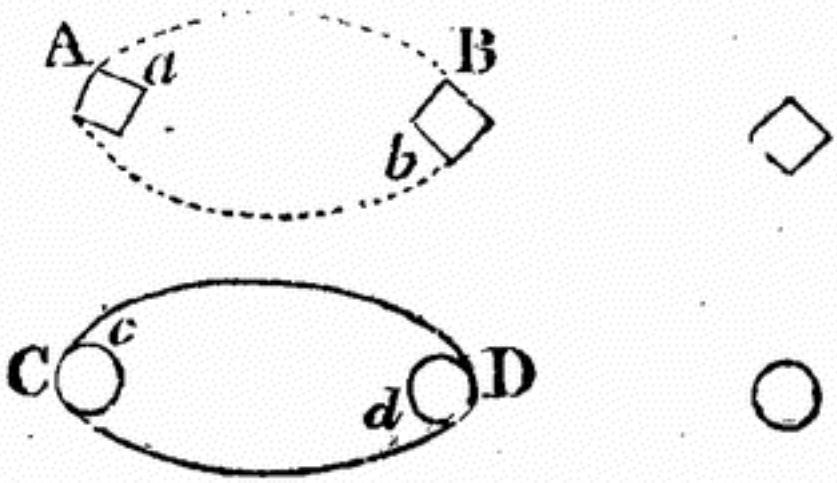
* The only difference between swinging and turning is, that swinging is always performed with one, and turning with both hands.

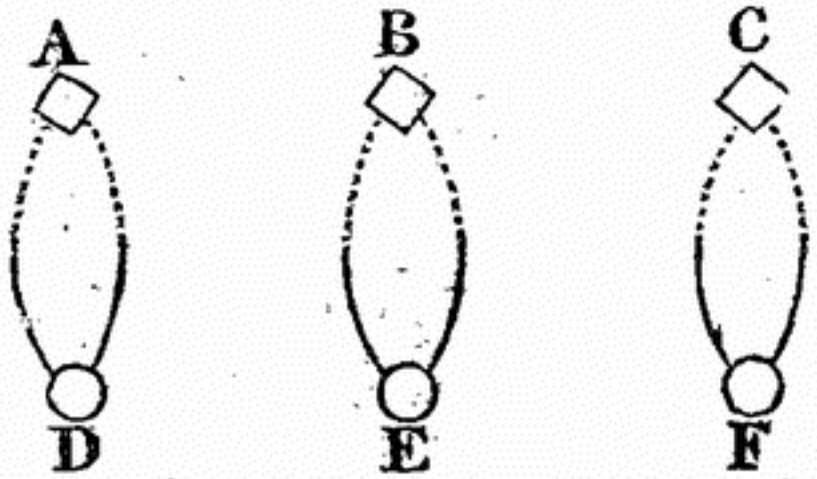
† Although reference letters are given to shew the direction in which the Gentleman turns his partner, it is a general rule in all turning in Country Dancing, to turn to the left (the course of the sun;) in returning, you of course turn to the right. In Cotillions and Quadrilles, they also turn to the right.

The first and second Ladies, and first and second Gentlemen, turn.



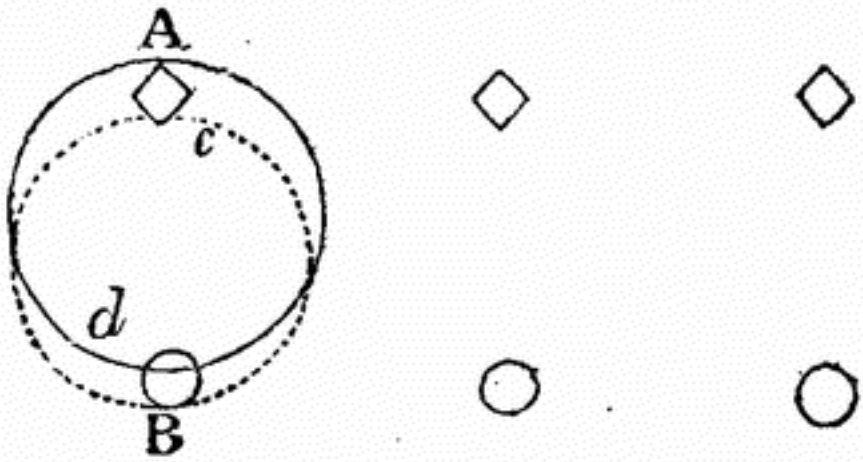
The Ladies at A B, and Gentlemen at C D, join both hands and turn at the same time, the Lady A in the direction *a* to the left, the Lady B in the direction *b*, the Gentleman C on the inside to the left, the Gentleman D on the outside; all move completely round with *three Chasses one Jetté and Assemblé*, which finishes the Figure, and requires four bars of music.

The three Gentlemen turn the three Ladies.



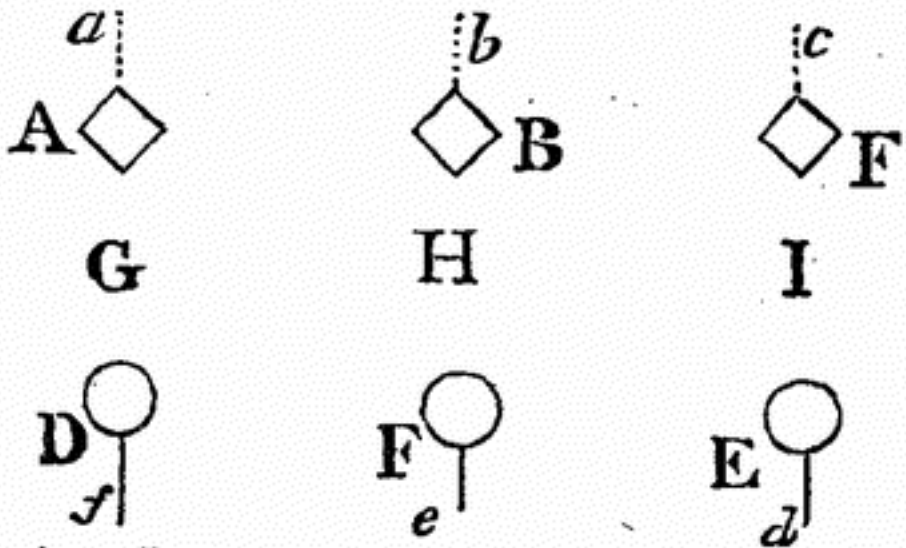
The Lady and Gentleman at A D, the Lady and Gentleman at B E, and at C F, meet each other and turn at the same time with both hands completely round to places, with *three Chasses one Jetté and Assemblé*—four bars.

Allemande.



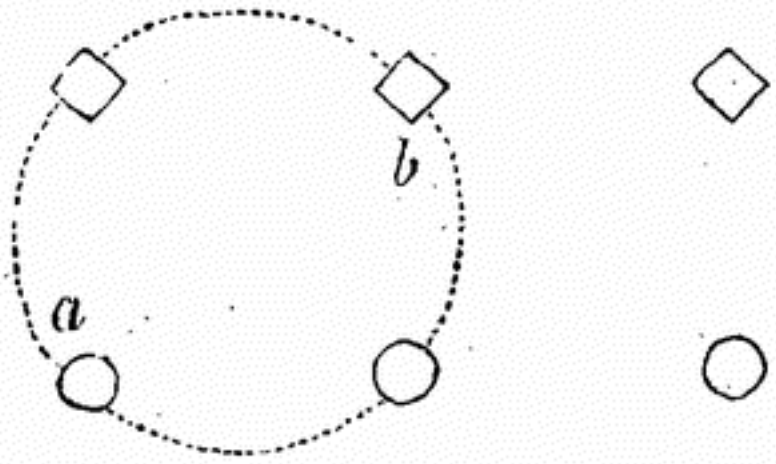
The Lady at A, and Gentleman at B, move round each other's situation back to back; the Lady in the direction *c*, and the Gentleman in the directton *d*, forming complete circles round each other, which bring them to their original situations and couples, completes the Figure, and is performed with *three Chasses one Jetté and Assemblé*—four bars.

Retreat and advance.



The three Ladies and the three Gentlemen join hands, retreat and set, the Ladies to *a*, *b*, *c*, and the Gentlemen to *f*, *e*, *d*; the Ladies and Gentlemen then advance, meet at G, H, I, and return to their places, which finishes the Figure. Retire with *one Chasses Jetté and Assemblé*, set with back step, four bars, advance with *one Chasses Jetté and Assemblé*, and return to places with ditto. Four bars, making together eight bars.

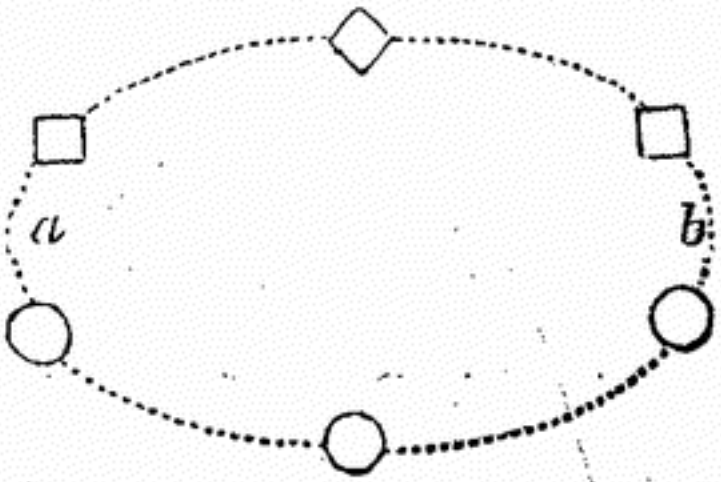
Hands four round.



The first and second couples join hands and move completely round, the Ladies in the direction *b*, and Gentlemen in the line *a*, with *three Chasses Jetté and Assemblé*—four bars; if they return, they of course move the reverse way, and require the same steps and music.

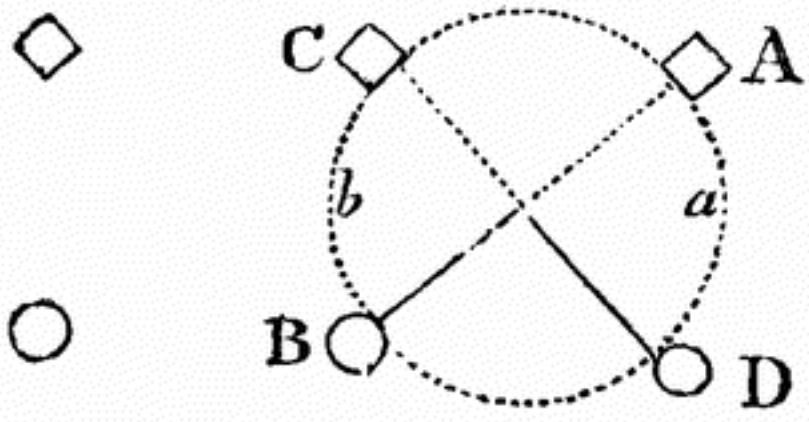
Note—This Figure is not always Danced at top, because shewn there by the Diagram; it may also be performed from the centre, and will receive its title accordingly, as hands four round with the bottom couple, &c.; as may likewise a number of others—see "the Classes of Figures for the use of the Tables."

Hands six round.



The three Ladies and the three Gentlemen join hands, move completely round to places, the Ladies in the line *b*, the Gentlemen in the line *a*, with *seven Chasses one Jetté and Assemblé*—eight bars. In hands six half round and back, the same music is required, with *three Chasses Jetté and Assemblé* each way.

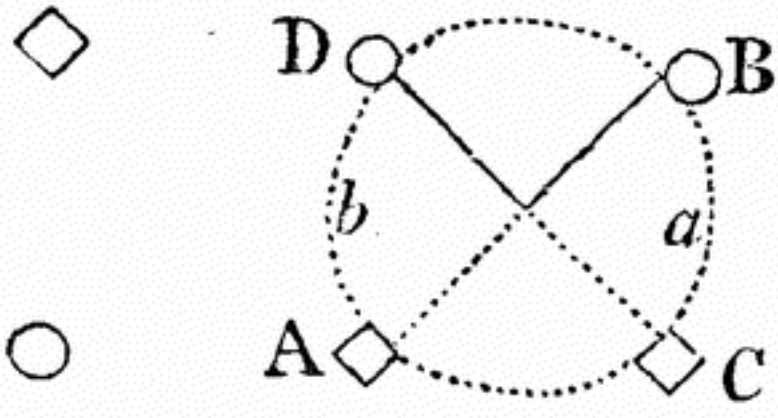
Hands across quite round.



The Gentleman at B with his right hand takes the right hand of the Lady at A, they join hands, while the Gentleman at D takes the right hand of the Lady at C, they turn completely round to places, in the line *b*, *a*, with *three Chasses Jetté and Assemblé*—four bars. When they return, they of course turn the reverse way, giving left hands; and require the same music and Steps.

* The first Lady and second Gentleman should always have their hands uppermost.

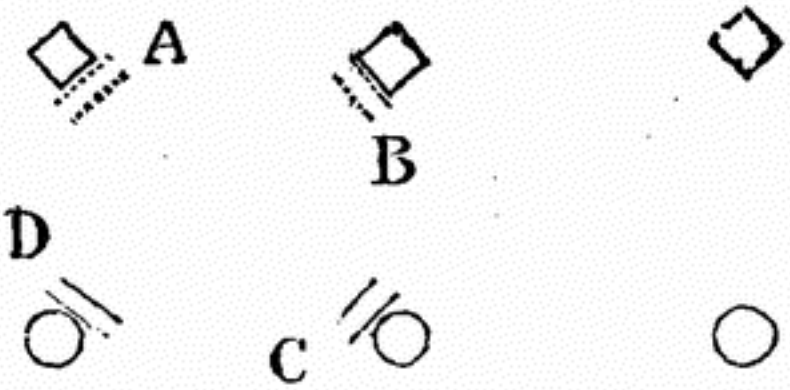
Hands quite half round.



This Figure shews the Dancers in opposite situations, that is, the Ladies in the Gentlemen's places, and *vice versa*, they join hands, and move as shewn in the above Figure,* with *one Chasse Jetté and Assemblé*—two bars, and return to places with ditto. When setting is added, double the quantity of music is required, and setting Steps applied, adapted to the time of the music.

* The Ladies retiring in the line *a*, and Gentlemen in the direction *b*.

*Foot corners, or set corners.**



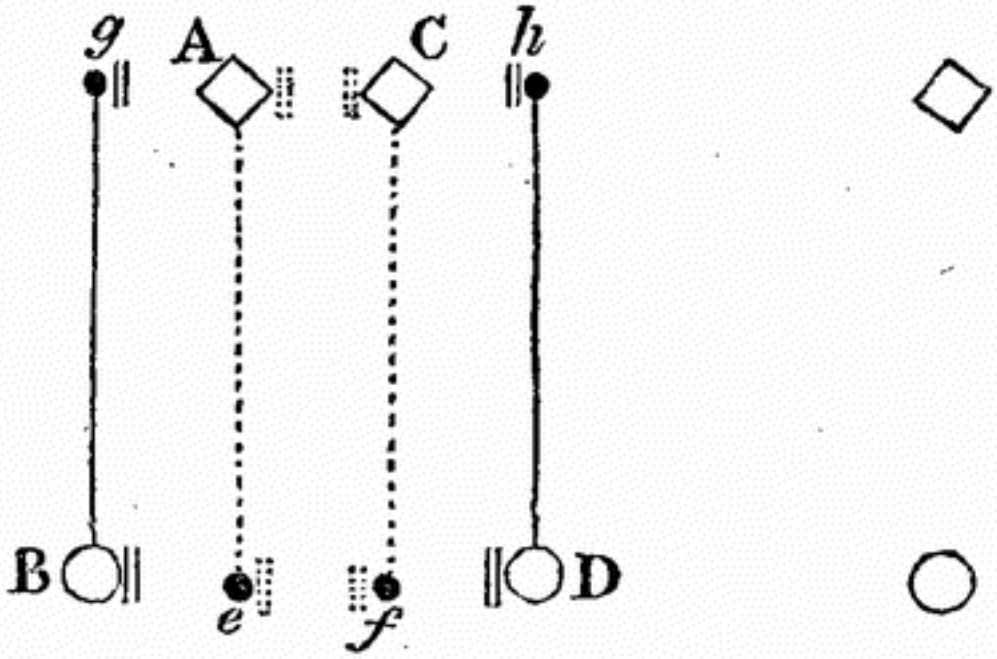
The Gentleman D sets to the Lady at B; at the same time the Gentleman at C sets to the Lady at A, with back, or Scotch setting Step—four bars.

* Foot and set are terms that signify the same—see "Ball Room Dictionary." The plain lines attached to the Gentlemen's feet, and the dotted to the Ladies, are characters used throughout this work, to shew the setting—see "Plan of a Country Dance," &c.

Although this has constantly been used as a Figure in Country Dancing, it can hardly be called one, as neither of the persons move out of their places. Yet whatever portion of setting is attached to a Figure, the whole incorporated is always termed the Figure, notwithstanding the setting is generally expressed in the title.

Set and change sides.

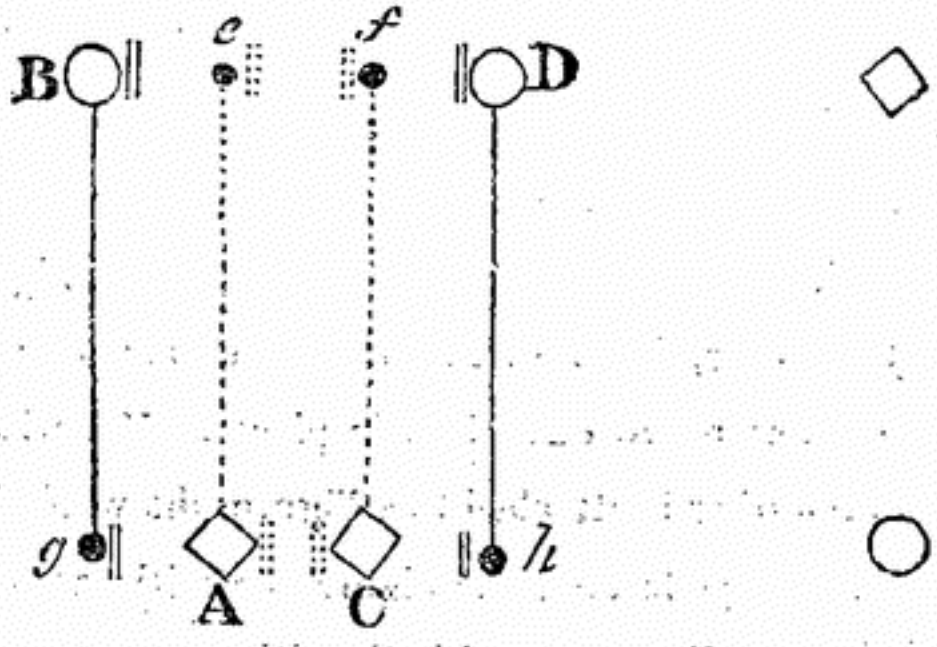
FIG. I.



The Ladies at A C set to each other; at the same time the Gentlemen at B D do the same; the Ladies then join hands and move to *e f*, while the Gentlemen move to *g h*; the setting should be performed with two back, or one Scotch setting Step, which require two bars, and the crossing over seven side Steps, two bars, together four bars.

Set and change sides.

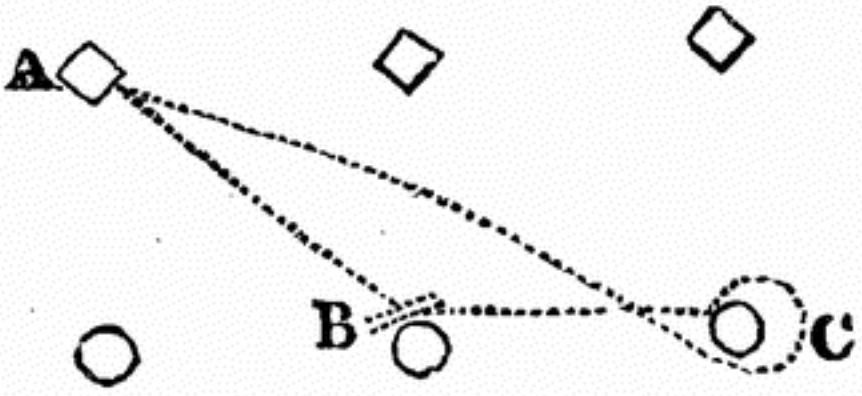
FIG. II.



The Ladies now set to each other at A C, then join hands and return to *e f*; at the same time the Gentlemen return to *g h*, which completes the Figure, and requires the same Steps and music as Fig 1.

The first Lady sets to the second Gentleman and turns the third.

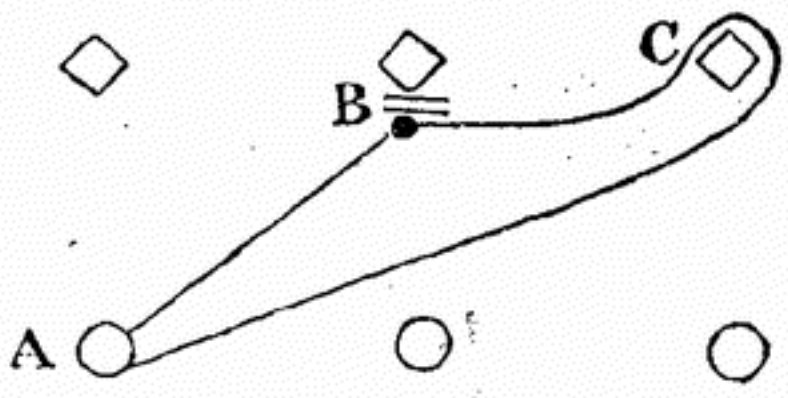
FIG. I.



The Lady at A advances and sets to the Gentleman at B, turns the Gentleman at C quite round with both hands, and returns to her place at A, advance with *Chasse Jetlé and Assemblé*, set with two back, or one Scotch Step, and finish the remainder of the Figure with *three Chasses Jetté and Assemblé*—four bars.

The first Gentleman sets to the second Lady and turns the third.

FIG. II.

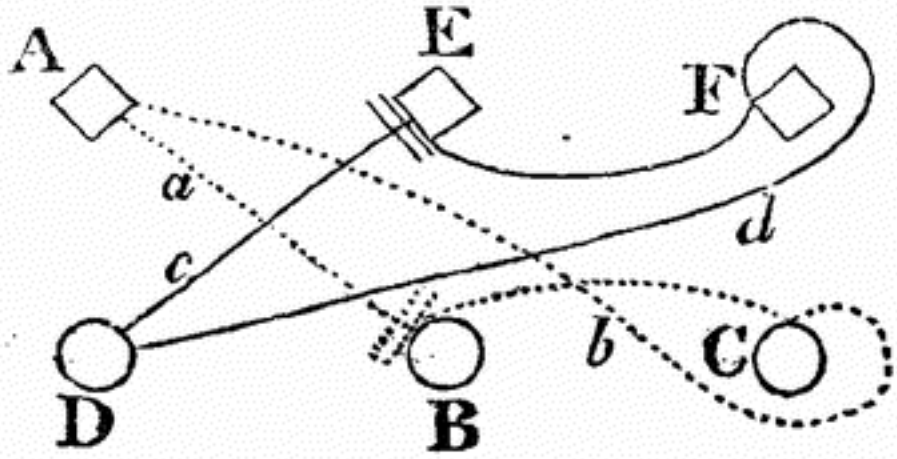


The Gentleman at A advances and sets to the Lady at B, turns the Lady at C with both hands, and returns to his place at A, which finishes the Figure, and requires the same Steps and music as Fig. 1.

The first Lady sets to the second Gentleman and turns the third; the first Gentleman to second Lady ditto.

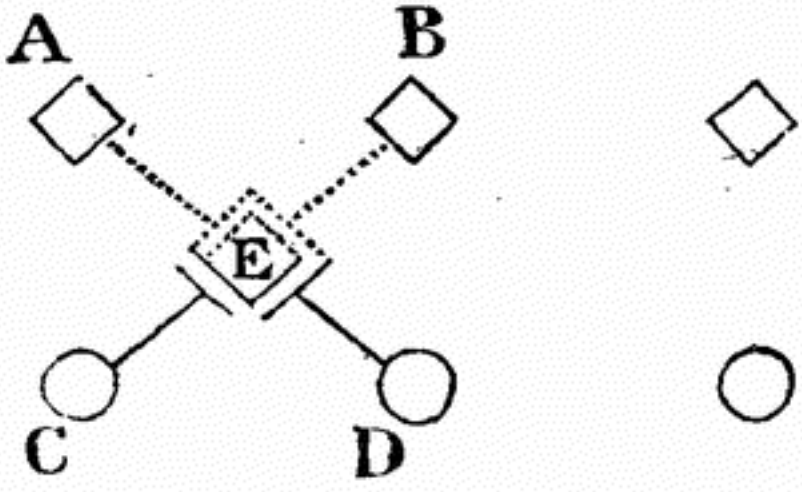
THE WHOLE OF THE FIGURE TOGETHER.

FIG. III.



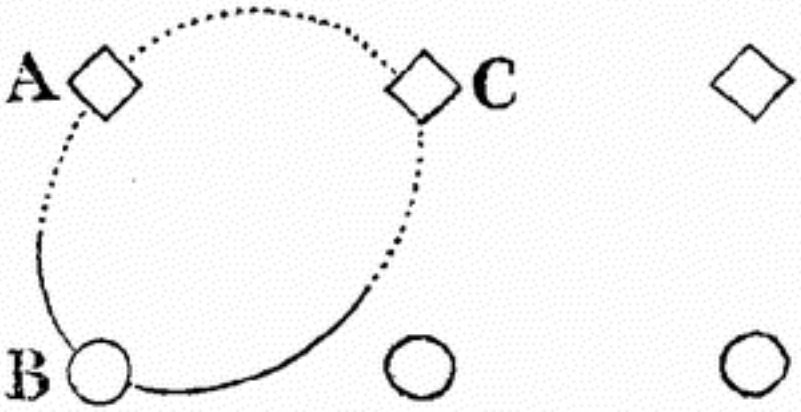
This shews the whole of the Figure together; the Lady A moves in the line *a*, sets to the Gentleman B, turns the Gentleman C with both hands, and returns to her place in the line *b*; while the Gentleman D moves in the line *c*, sets to the Lady E, turns the Lady F, and returns to his place at D in the line *d*, which finishes the Figure, and requires the same steps and music as Fig. 1.

Foot in the centre.



The Ladies at A B, and Gentlemen at C D, advance at the same time and foot in the centre at E, cornerwise, the Gentleman at D facing the Lady at A, and Gentleman at C the Lady at D; they then return to their places and set, which finishes the Figure: they advance with *Chasse Jetté and Assemblé*, and set with two back, or one Scotch Step, four bars, and retire and set four bars, together eight bars.

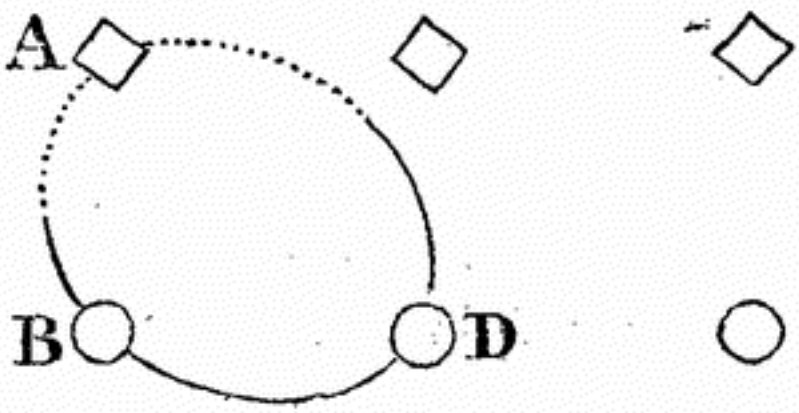
Hands three round at top on the Ladies' side.



The top couple A B join hands with the Lady at C and turn completely round to places; which requires four bars, and *three Chasses one Jetté and Assemblé.*

Note—These Figures may be performed from the centre with the bottom couple; they will then be called hands three round at bottom on the Ladies' and Gentlemen's side. When these Figures are briefly expressed, as "hands three round on the Ladies' and Gentlemen's side," signifies, they are performed by the first and second couples.

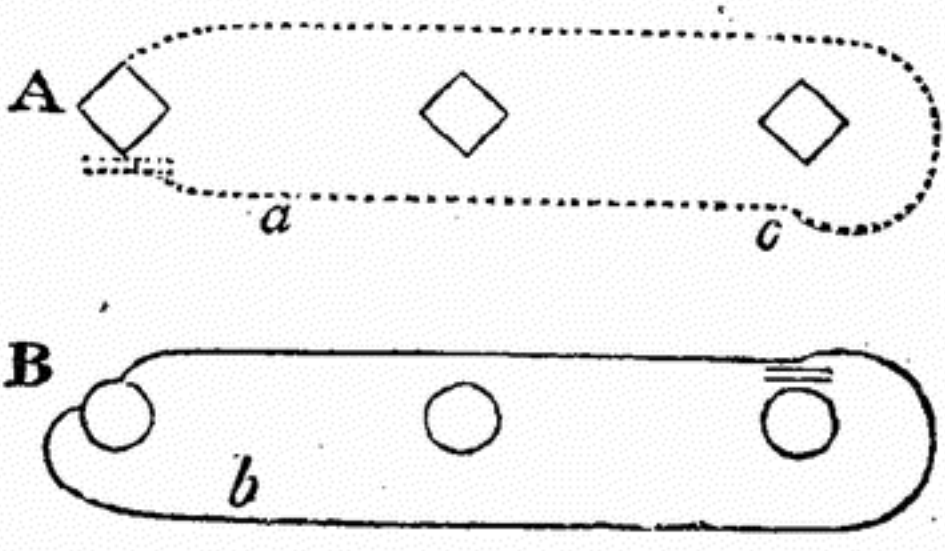
Hands three round at top on the Gentlemen's side.



The top couple at A B join hands with the second Gentleman at D, and turn completely round to places, which finishes the Figure; and is performed with *three Chasses one Jetté and Assemblé*, and requires four bars.

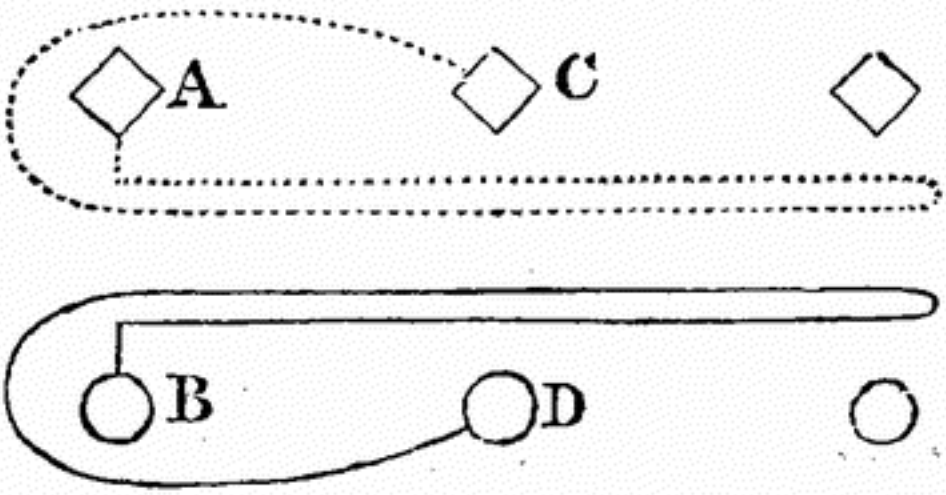
This and the above Figure always follow each other; nor is the Figure completed till both are performed.

The top Lady sets and moves down the middle; at the same time the top Gentleman casts off: then the Lady cast off, and the Gentleman sets and moves up.



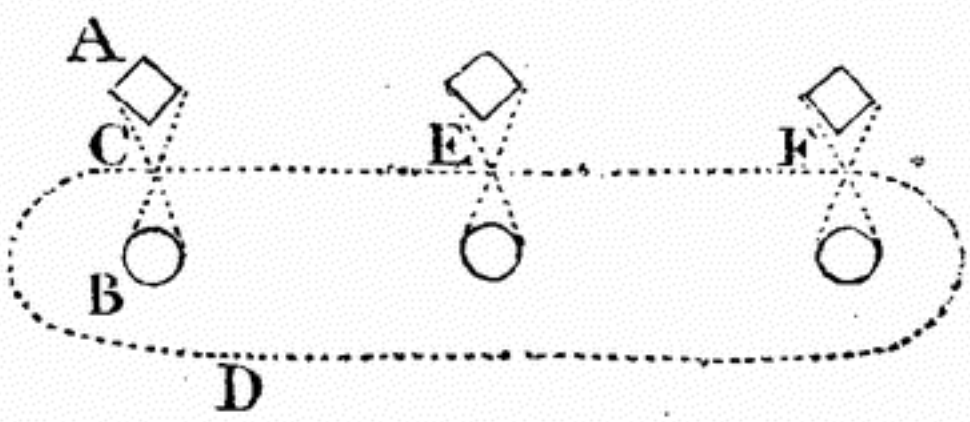
The Lady at A sets and moves down the middle, in the direction *a;* at the same time the Gentleman at B casts off in the line *b*, round the second and third Gentleman, and meets his partner at bottom; the Lady casts off and moves up outside the second and third Ladies to her place; while the Gentleman sets and moves up the middle to his place at B, which finishes the setting, and is performed with back, or Scotch Step, and passing up and down the middle with side Step, the casting off with cast off Step which together require eight bars.

Lead down the middle and through the top couple.



The Lady and Gentleman at A B join hands and lead down two couples up again, lead through the top couple, and take the situation of the Lady and Gentleman at C D, who move up to A B; this is performed with the side Step down the middle and up, and through the top to places, with *three Chasses Jetté and Assemblé*, eight bars.

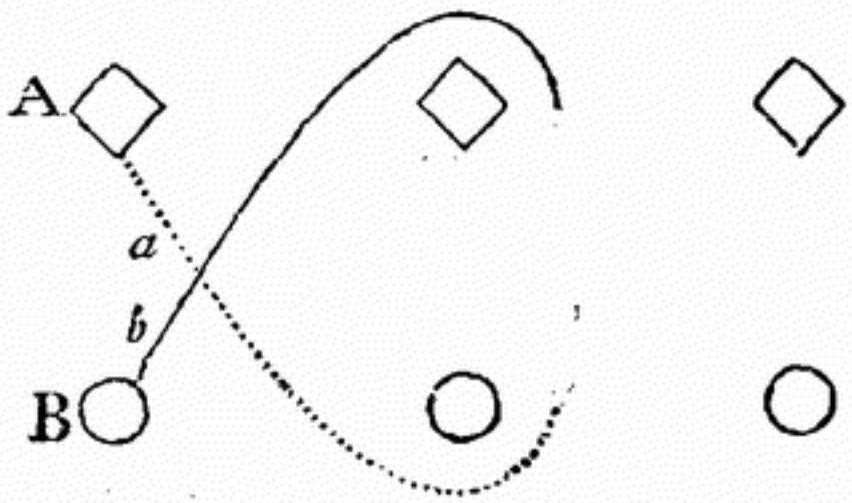
Promenade.



The Lady and Gentleman at A B cross hands before, that is, the Gentleman takes the right and left hands of the Lady with his right and left hands, (the right hand must be placed uppermost;) the second and third couple do the same; then the whole three couples pass round in the line D to their places at C E F, the top couple at C taking the lead. This is performed with *seven Chasses one Jetté and Assemblé*, and requires eight bars.

N. B. The old method of promenading was, by the Lady and Gentleman crossing their hands behind their backs, which, if not well performed, produces an inelegant effect, and is much more laborious, and less graceful, than the above method, which the author introduced some years ago, and is now generally followed.

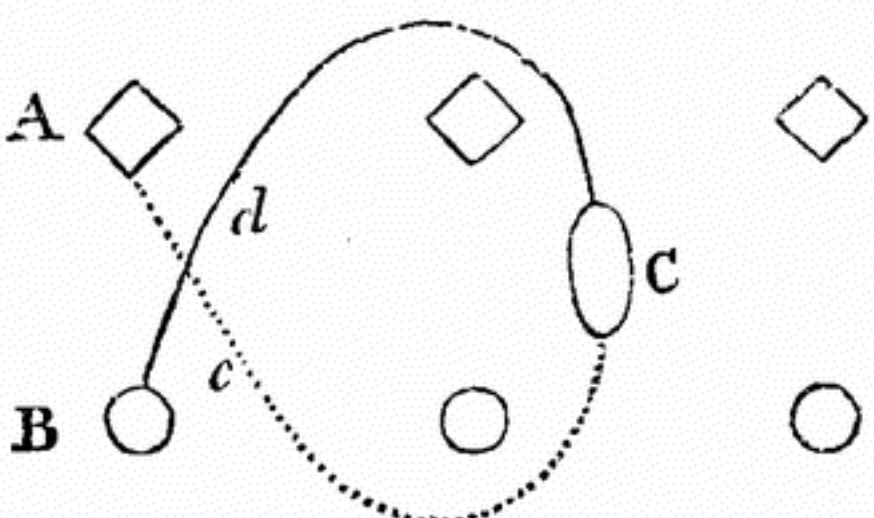
Cross over one couple.



The Lady A, and Gentleman at B, cross over at the same time; the Lady moves in the line *a*, and the Gentleman in the line *b*, between the second and third couple, with *three Chasses Jetté and Assemblé*, four bars.

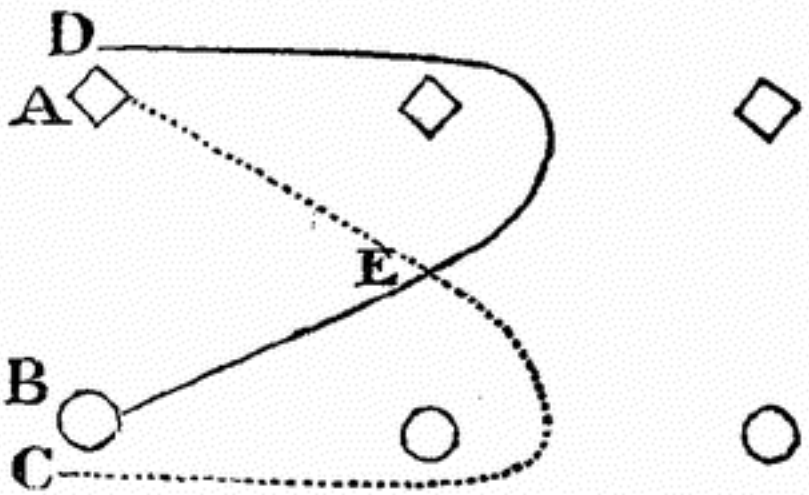
N. B. Whenever the Gentleman passes his partner or any other Lady, he must never attempt to pass before her, that is, in crossing from his own side in going down the Dance, he must pass her on the right hand.

Cross over one couple and turn.



The Lady and Gentleman at A B cross over at the same time; the Lady in the line *c*, the Gentleman in the line *d*, meet and turn at C: this requires *three Chasses Jetté and Assemblé*, four bars, and turning with ditto, will require together eight bars.

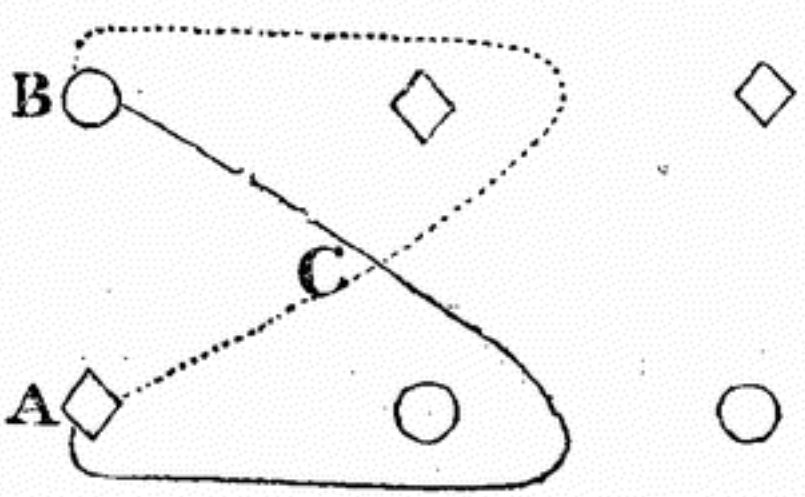
Half Figure round the second couple, or half Figure from the top.



The Lady at A moves round the second Gentleman to C; at the same time the Gentleman at B moves round the second Lady to D, passing each other at E, this requires *three Chasses Jetté and Assemblé*, four bars.

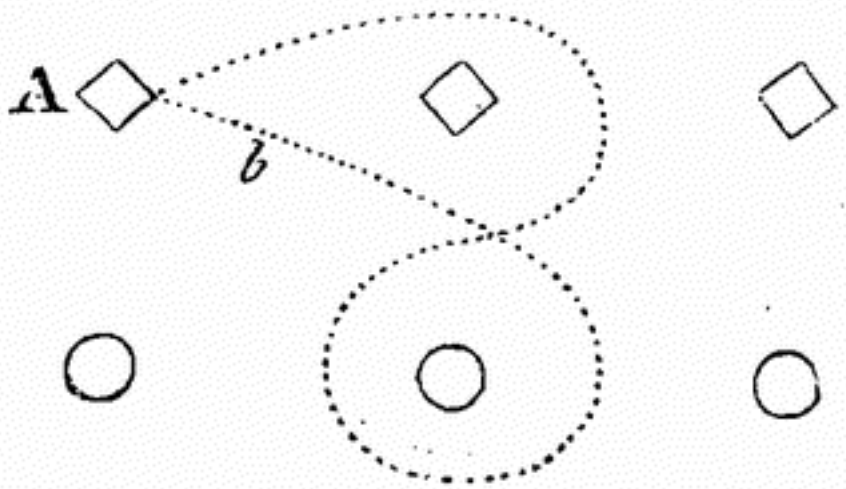
N. B. This and the nine following whole or half Figures have usually been improperly named; as the above was termed, "half Figure at top," instead of "half Figure round the second couple."

Half Figure round second couple, or from the top on contrary sides.



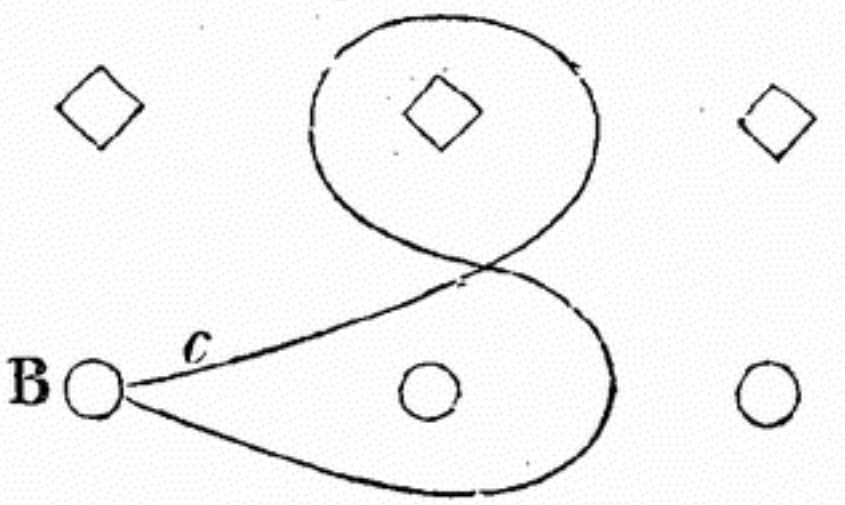
The Lady at A moves round the second Lady to her place at B, at the same time the Gentleman moves round the second Gentleman to his place at A, passing each other at C, this requires *three Chasses one Jetté and Assemblé*, four bars.

Whole Figure round the second couple, or whole Figure from the top, as performed by the Lady.



The Lady at A moves in the line *b*, round the second Gentleman and continues round the second Lady to her place at A, which finishes the Figure, and requires *seven Chasses one Jetté and Assemblé*, eight bars.

Whole Figure round the second couple, as performed by the Gentleman.

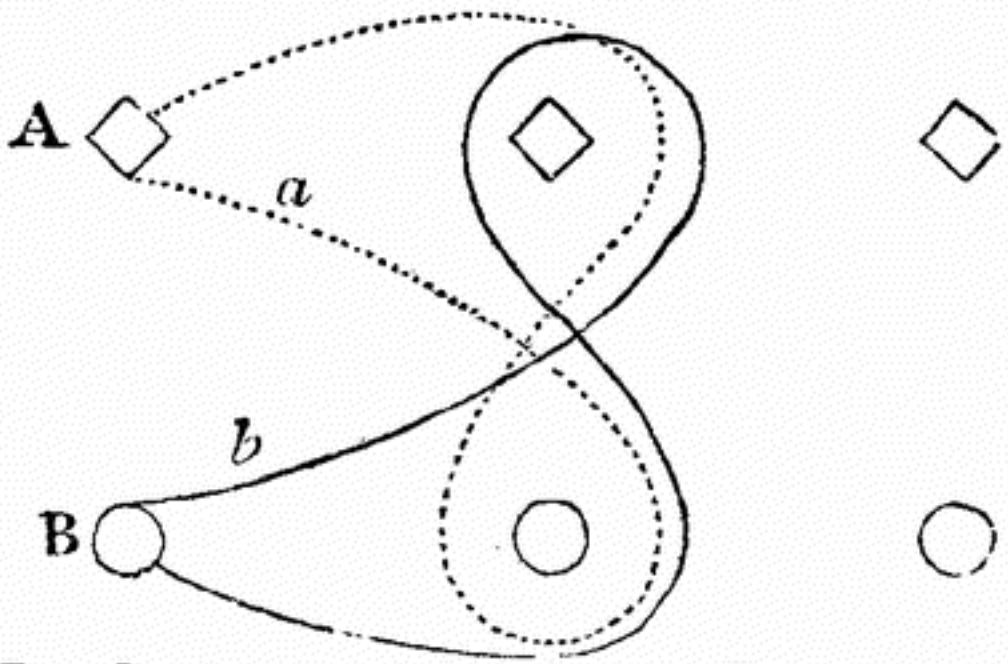


The Gentleman at B moves in the direction *c*, round the second Lady and continues round the second Gentleman to his place at B, which finishes the Figure, and requires *seven Chasses Jetté and Assemblé*, eight bars.

N. B. This Figure was formerly called "whole Figure at top," and may be performed from the centre round the third couple; it would then be termed "whole Figure round the bottom couple."

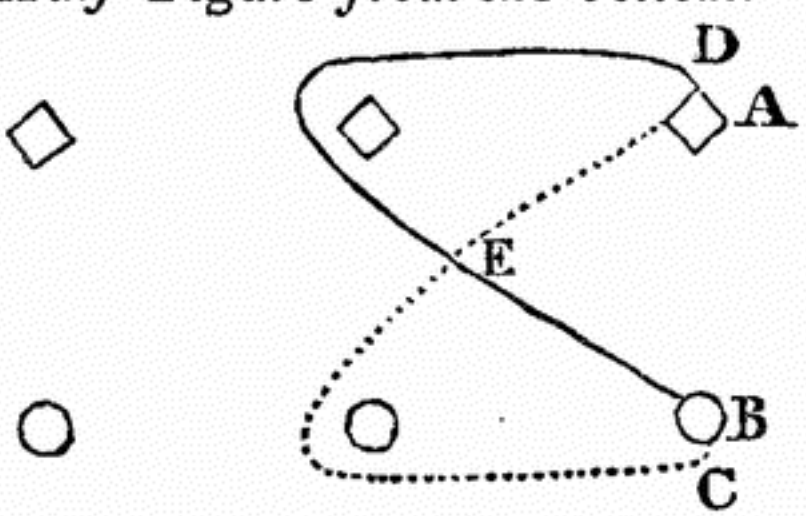
Whole Figure round the second couple, or from the top.

The whole of the Figure as performed by the Lady and Gentleman.



The Lady A and Gentleman B move at the same time, the Lady in the line *a*, and Gentleman in the direction *b*, the Lady passes round the second Gentleman, and the Gentleman round the second Lady, back to their places at A B, which finishes the Figure, with *seven Chasses one Jetté and Assemblé*, eight bars.

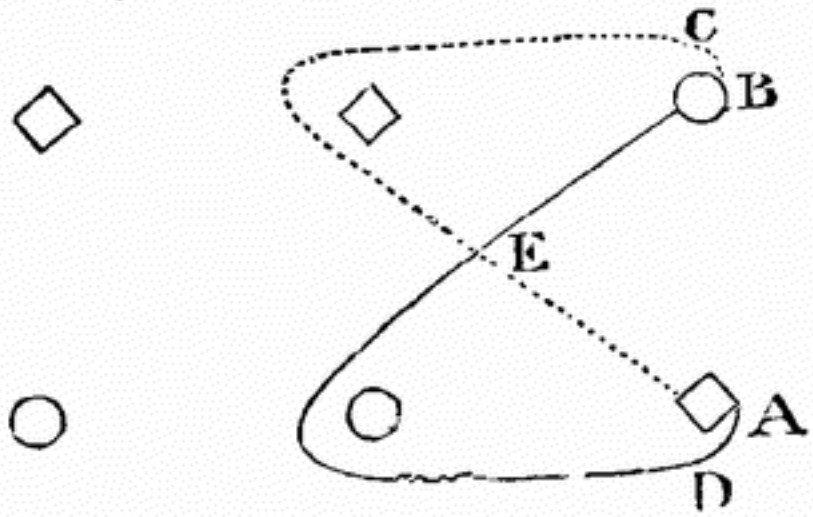
Half Figure from the bottom.



The Lady at A moves to C, while the Gentleman at B moves to D, passing each other at E, this Figure will take *three Chasses one Jetté and Assemblé*, four bars.

N. B. When this Figure is performed from the centre round the top couple, it is then called "half Figure round the top couple."

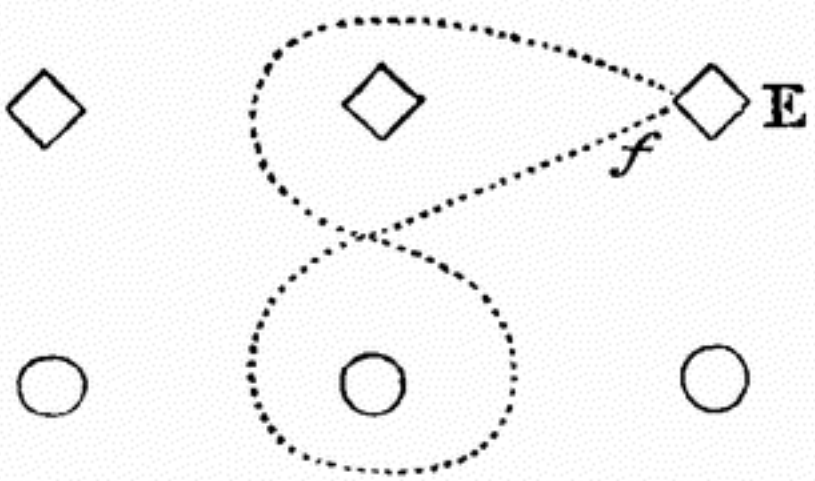
Half Figure from the bottom on contrary sides.



The Lady at A and Gentleman at B move at the same time, the Lady moves to C and the Gentleman to D, passing each other at E, this requires *three Chasses one Jetté Assemblé*, four bars.

Whole Figure from the bottom.

The part performed by the Lady.

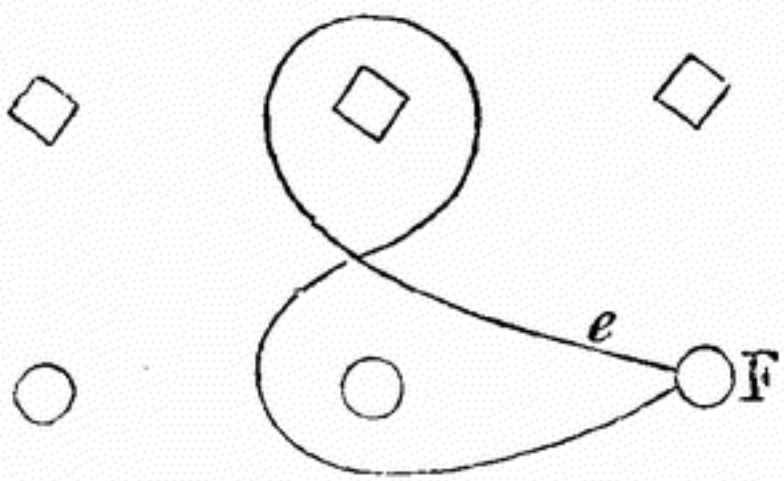


The Lady at E moves in the line *f*, round the second Gentleman, and continues round the second Lady to her place at E, which finishes the Figure, and is performed with *seven Chasses one Jetté Assemblé*, eight bars.

N.B. When this Figure is performed from the centre round the top couple, it is then called "whole Figure round the top couple."

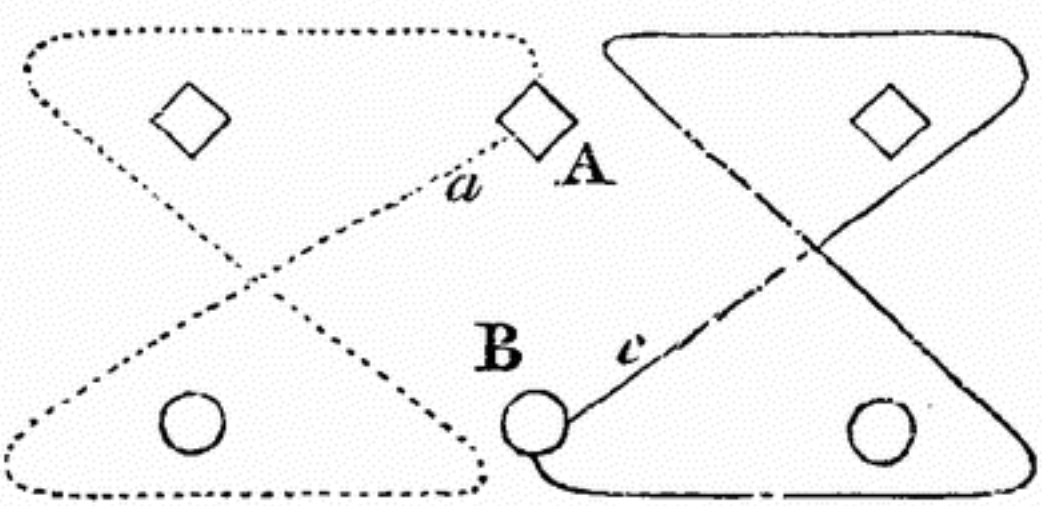
Whole Figure from the bottom.

The part performed by the Gentleman.



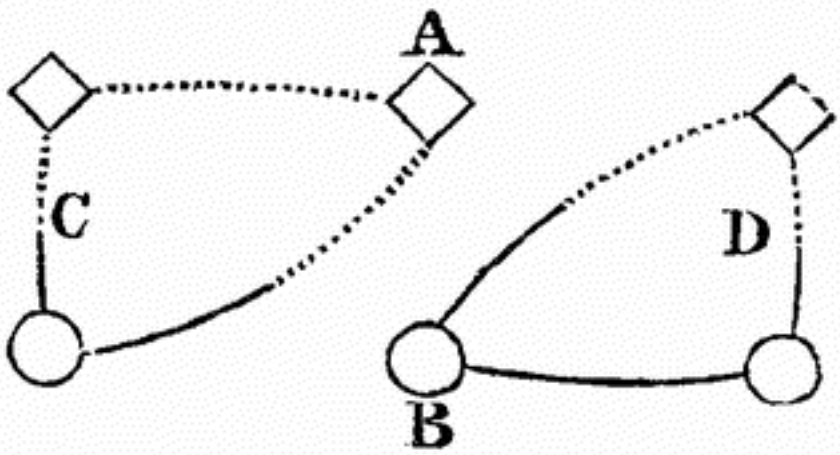
The Gentleman at F moves in the line *e*, round the second Lady and continues round the second Gentleman to his place at F, which finishes the Figure, and requires *seven Chasses one Jetté Assemblé*, eight bars.

The Lady whole Figures round the top couple and the Gentleman round the bottom.



The Lady at A moves in the direction *a*, round the top couple to her place at A, at the same time the Gentleman at B moves in the line *c*, round the bottom couple to his place at B, which finishes the Figure, and is performed by each with *seven Chasses one Jetté Assemblé*, eight bars.

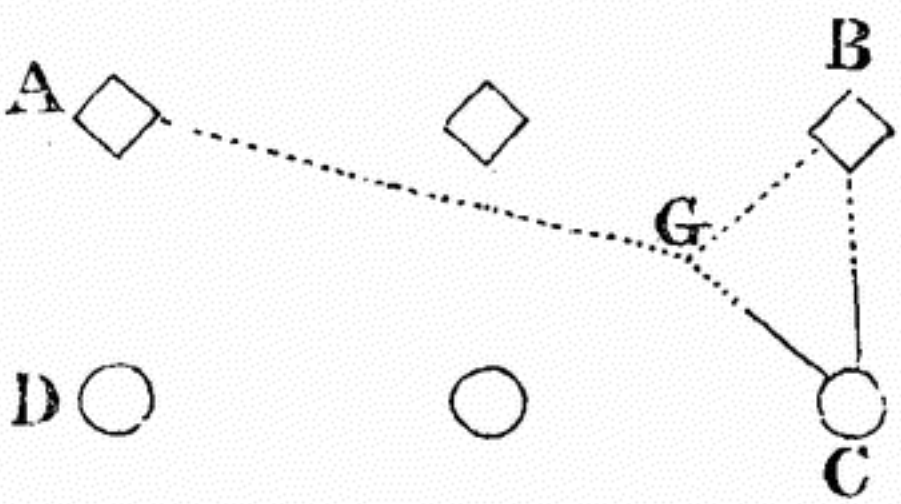
Hands three top and bottom.



The Lady at A joins hands, with the top couple at C, they turn completely round to their places, at the same time the Gentleman at B joins hands with the bottom couple at D, and turn completely round to their places, this requires *three Chasses one Jetté Assemblé*, four bars.

The top Lady hands three with the third couple.

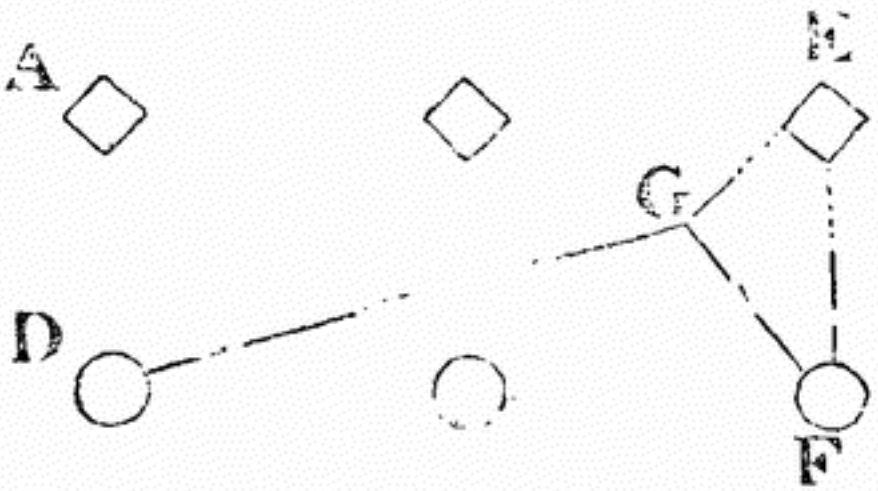
FIG. I.



The Lady A advances to G and set, then join hands with the bottom couple at B C, and they turn completely round to places, and returns to her place at A, their advancing to G requires *one Chasse one Jetté Assemblé*, and set with two back, or one Scotch setting step, four bars. The hands round and return to places requires *three Chasses one Jetté Assemblé*, four bars, together eight bars.

The top Gentleman hands three with the bottom couple.

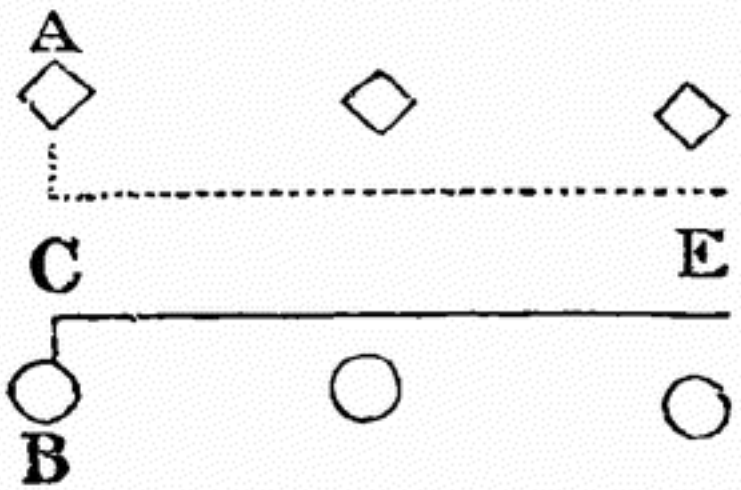
FIG. II.



The top Gentleman at D advances to G, set and hands three with the bottom couple at E F, set and returns to his place at B, which finishes the Figure, and takes the same steps as the preceding Figure.

Lead down the middle.

FIG. I.



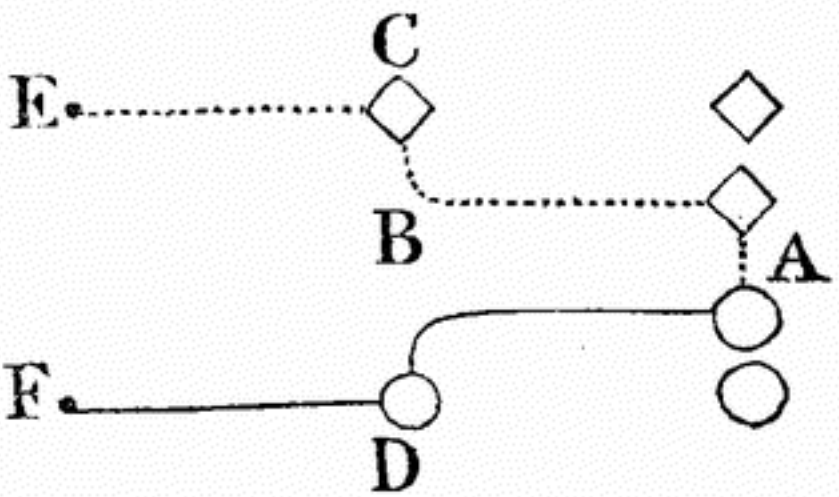
The Lady and Gentleman A B join hands at C, and lead* down the middle to E,† and return as shewn in Fig. 2.

* The term lead signifies the Lady and Gentleman moving in the same direction, joining one or both hands.

† It is a common practice with bad Dancers, and those unacquainted with the true system of ENGLISH COUNTRY DANCING to gallop, or run down a dozen couple, instead of dancing and keeping this Figure within the compass of three couples, and thereby make it a long Figure instead of a short one, and take for its performance eight bars of music instead of four, for further remarks on this subject see "Dissertation on the present state of the English Ball Room, in the Companion to the Ball Room," and "Button and Whittaker's Annual Collection of Dances."

Lead down the middle.

FIG. II.

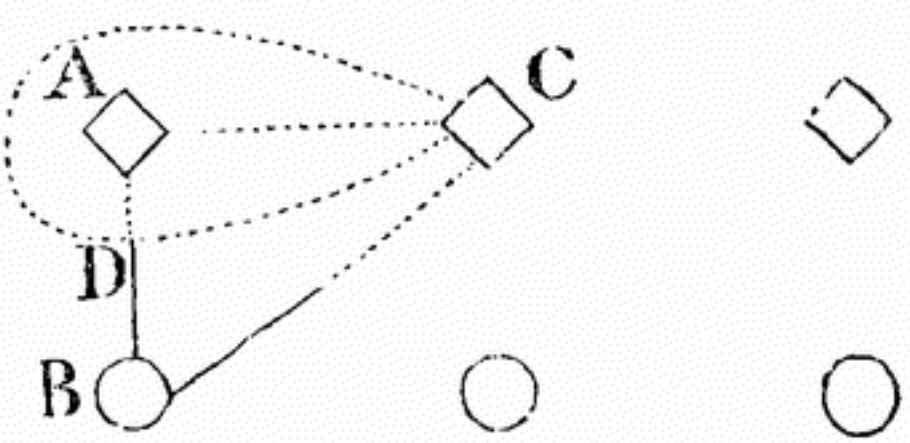


The Lady and Gentleman at A lead up to D, taking the situations of the Lady and Gentleman at C D, who move up to E F, which finishes the Figure.

N. B. This is one of the most general short progressive Figures used in ENGLISH COUNTRY DANCING, which progressively brings each couple to the bottom by leaving the second couple at top every time the Figure is repeated by the top couple, for in this as in all other progressive Figures, as soon as the top couple has passed the second couple they then move up into their places. For the other progressive Figures see " the Classes for the use of the Tables," and list of " Irregular and unsystematical Figures."

Hands three on the Ladies' side and pass under.

FIG. I.

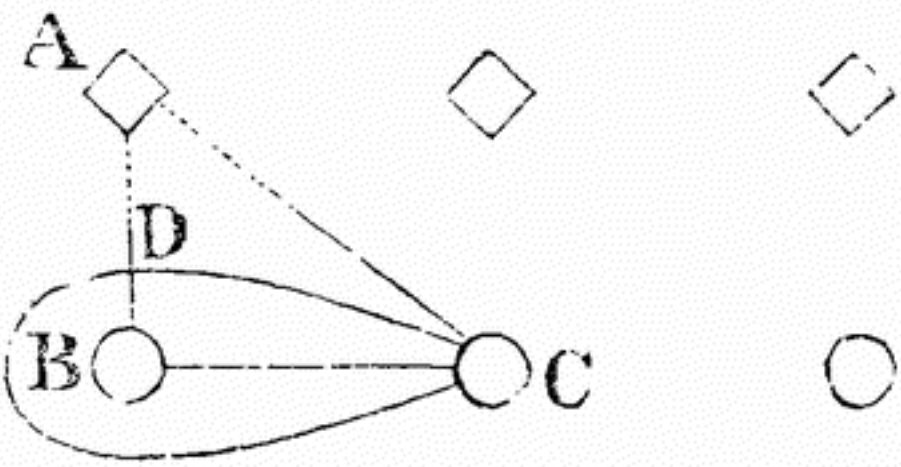


The top couple at A B, and the Lady at C hands three quite round, they then hold up their hands, and the second Lady at C passes under at D to her place at C, this requires *three Chasses one Jetté Assemblé*, four bars.

N. B. This and the following Figure always follow each other, and must be both performed to make the Figure complete, and may be performed from the centre with the bottom couple.

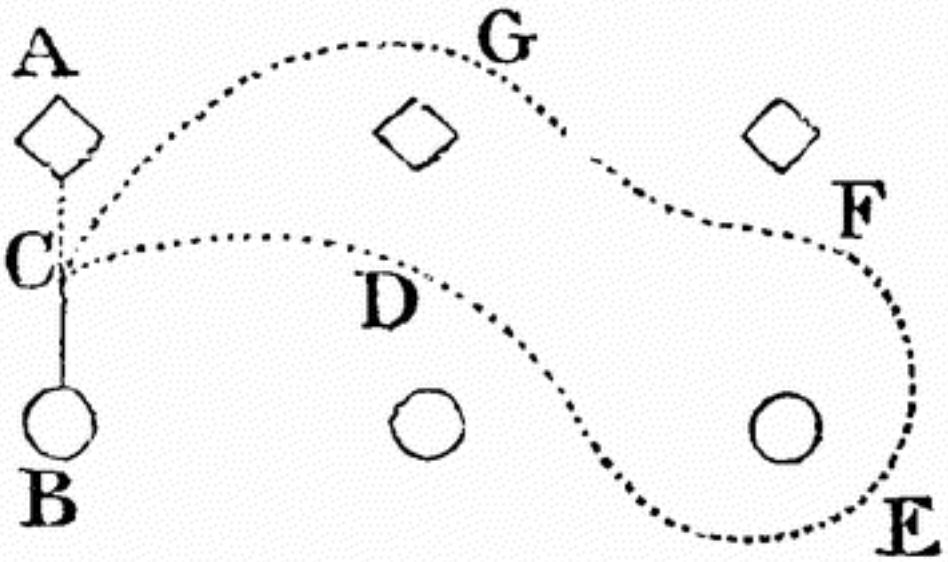
Hands three on the Ladies' side and pass under.

FIG. II.



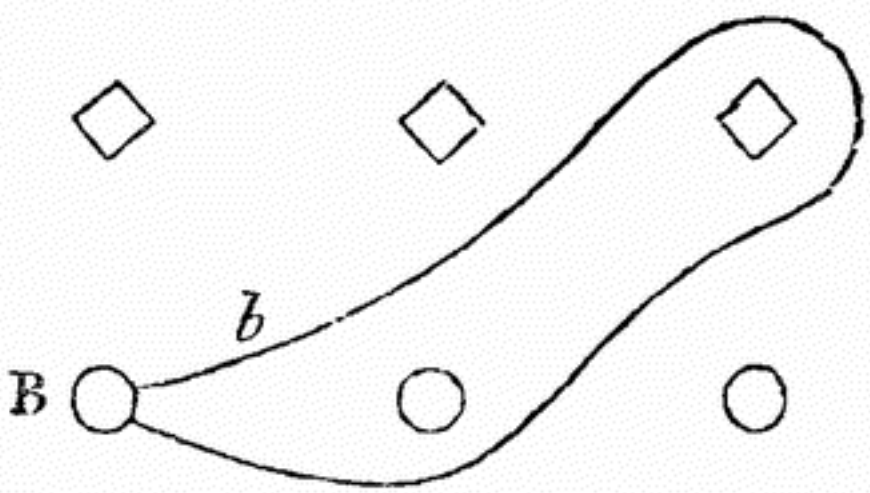
The top couple at A B and the Gentleman at C hands three quite round; they then hold up their hands and the Gentleman passes under at D to his place at C, this Figure requires the same steps and music as Fig. I. of which it forms a part, in which both must be performed before the Figure is completed, and together require eight bars of music.

The top couple lead through second and third couple.



The top couple at A B join hands at C, lead in the direction D E F G between the second and third Gentlemen to their places at A B, this requires *seven Chasses one Jetté Assemblé,* and is performed to eight bars of music.

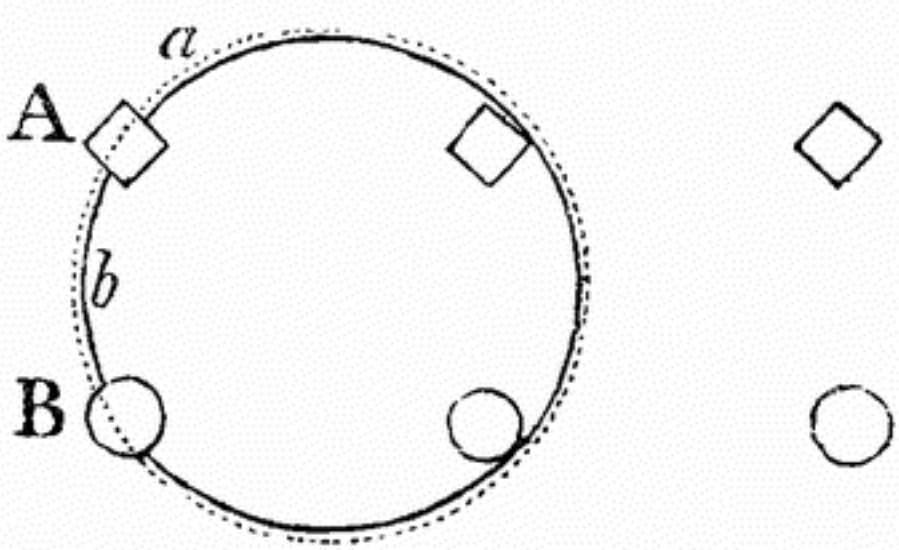
The top Gentleman passes through the second and third couples.



The Gentleman at B moves in the line *b*, between the second and third Ladies, between the third couple and round the second Gentleman to his place at B, this Figure is performed with *seven Chasses one Jetté Assemblé*, eight bars.

Chase round one couple.

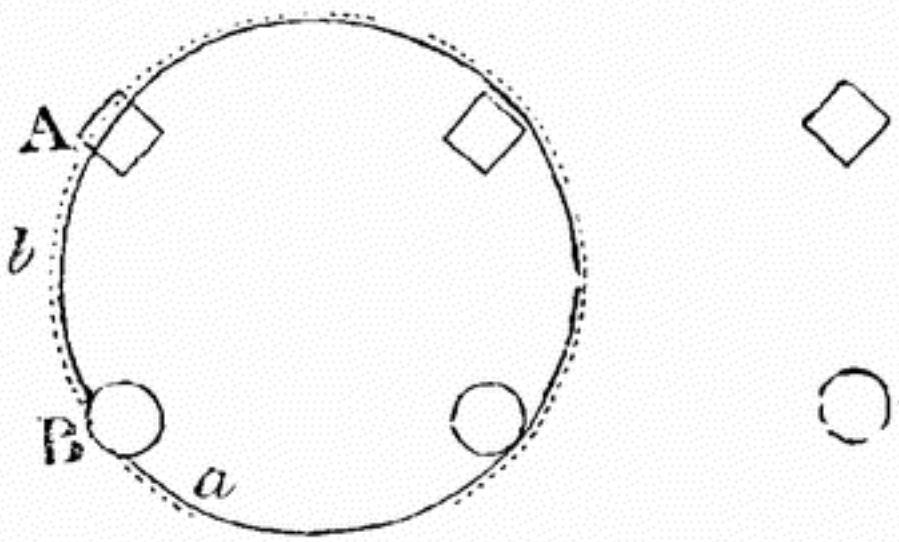
FIG. I.



The Lady at A moves in the direction *a*, while the Gentleman at B follows her in the line *b*, the Lady passes round the second couple to her place, and the Gentleman to his.

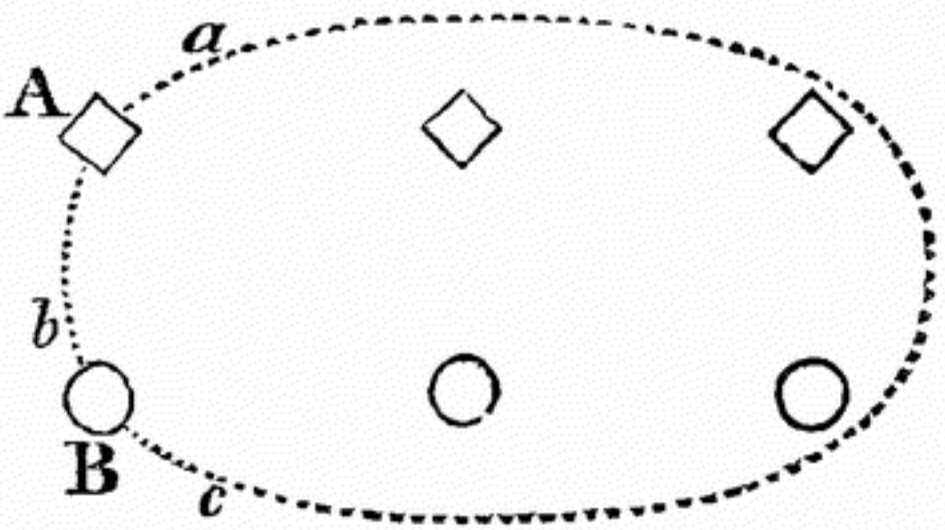
Chase round one couple.

FIG. II.



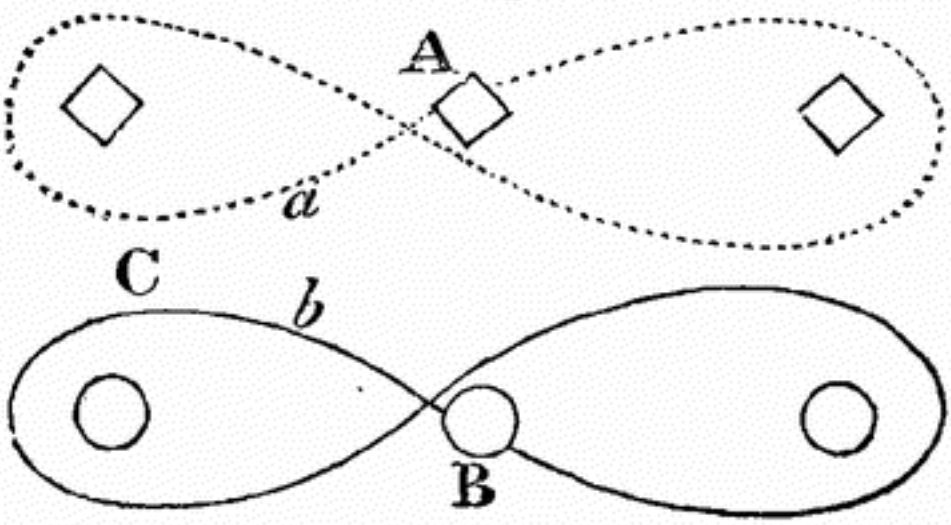
The Gentleman B moves in the line *a*, round the second couple to his place at B, while the Lady follows him in the line *b* to her place at A, which finishes the Figure.

Chase round two couple and back again.



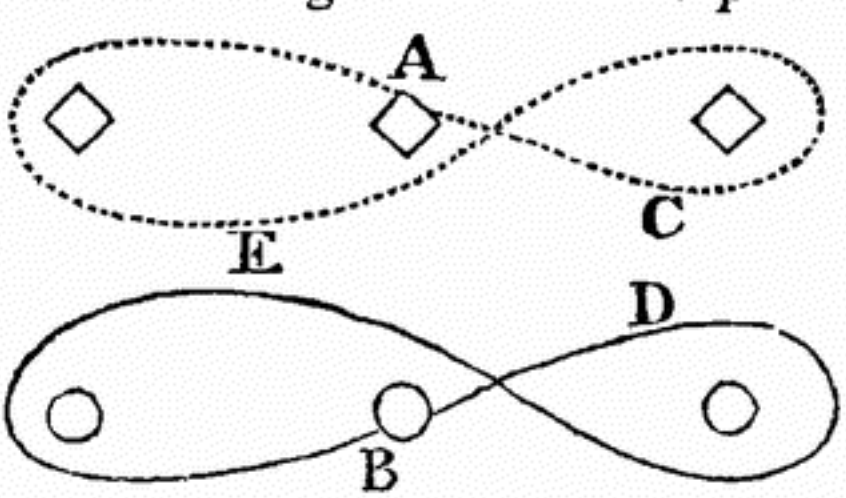
The Lady at A moves in the direction *a* completely round two couple to her place at A, the Gentleman at B follows her in the direction *b* to his place at B, this requires *seven Chasses one Jetté Assemblé*, eight bars; when they return; then the Gentleman begins and moves in the direction *c* completely round to his place, followed by the Lady to her place at A; it will then take the same time and steps as the movement, commenced by the Lady, requiring together sixteen bars.

Lead through top and bottom.



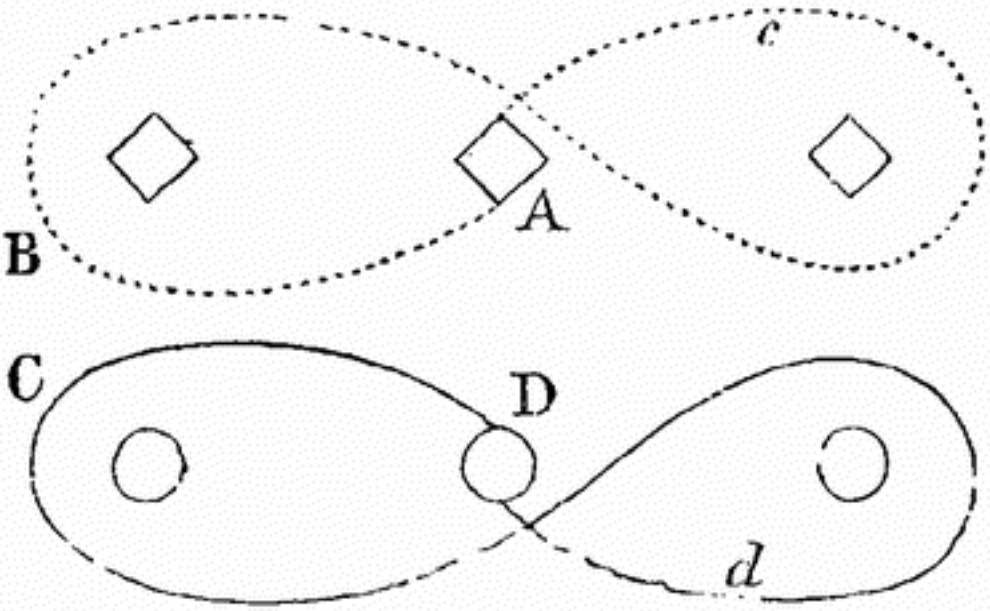
The Lady at A and Gentleman at B move at the same time, the Lady in the direction *a* and Gentleman in the line *b*, the Lady moves round the top Lady and Gentleman round the top Gentleman, and continue through the bottom couple back to their original place at A B, this requires *seven Chasses one Jetté Assemblé*, eight bars.

Lead through bottom and top.



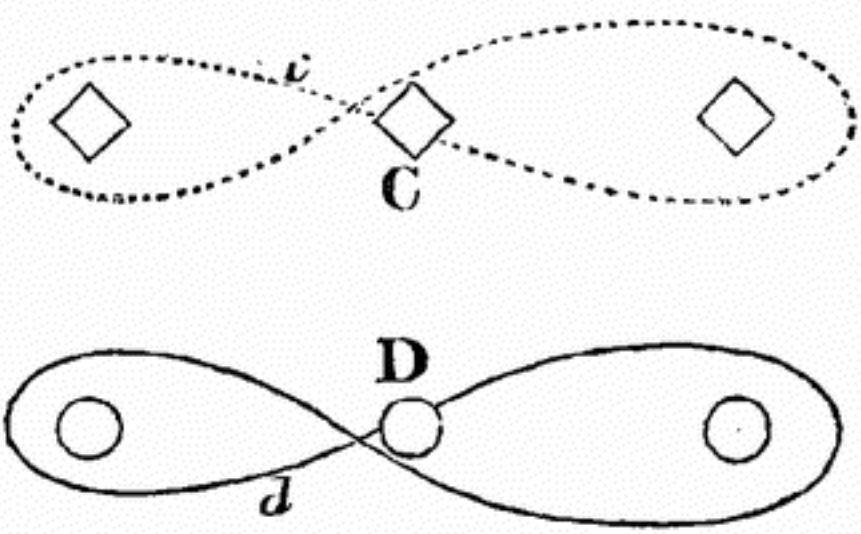
The Lady and Gentleman at A B move at the same time, the Lady in the direction C round the bottom Lady, the Gentleman in the line D round the bottom Gentleman, they continue through the top in the direction E, round the top Lady and Gentleman to their places at A B, which finishes the Figure, and is performed with the same steps and music as "lead through top and bottom."

Round bottom and top.



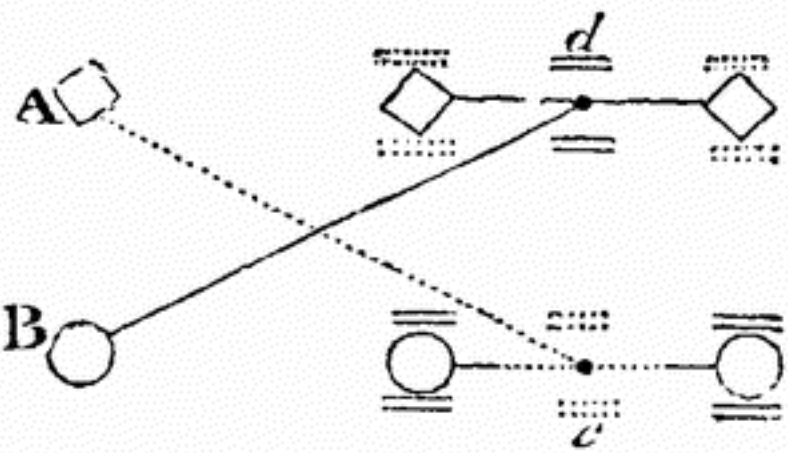
The Lady at A moves round the bottom Lady in the direction *c*, at the same time the Gentleman at D moves in the direction *d*, round the bottom Gentleman, they continue through the bottom and round the top couple, and lead through the top couple in the direction B C to their places at D A, this Figure requires the same steps and music as the foregoing Figure.

Round top and bottom.



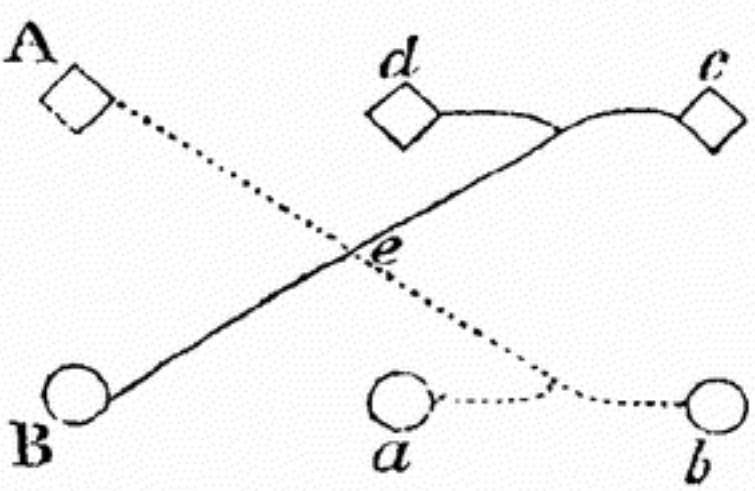
The Lady at C moves round the top Lady in the direction *c*, at the same time the Gentleman D moves round the top Gentleman in the line *d*, they lead through the middle and continue round the bottom couple, and lead up the middle to places at C D, this Figure requires the same steps and music as "lead through top and bottom."

The top Lady sets between the second and third Gentlemen, and the top Gentleman sets between the second and third Ladies.



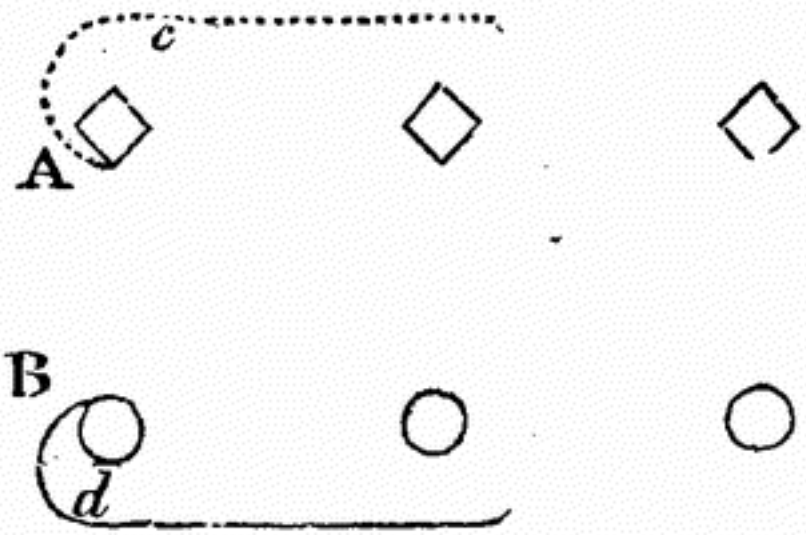
The Lady at A moves to *c*, joins hands with the second and third Gentlemen, and set with their faces towards *c*, at the same time the Gentleman at B moves to *d*, joins hands with the second and third Ladies and set with their faces towards *d*, (that is the whole of the three couple set back to back) they then turn and set to each other, which finishes the Figure; they cross with *one Chasse Jetté Assemblé*, and set with one Scotch or back step, turn with *Chasse Jetté Assemblé*, and set to each other with one Scotch or back step, requiring altogether eight bars.

The Lady crosses between the second and third Gentlemen, and the Gentleman crosses between the second and third Ladies.



The Lady at A crosses between the Gentlemen at *a b* and sets, while the Gentleman at B passes between the Ladies *c d* and set, this is performed with *one Chasse Jetté Assemblé*, two bars, and the setting with one Scotch or back step, two bars, together four bars.

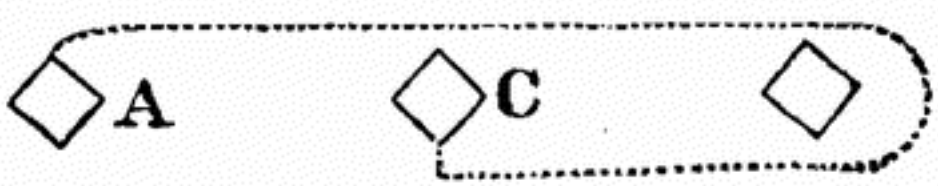
Cast off one couple.

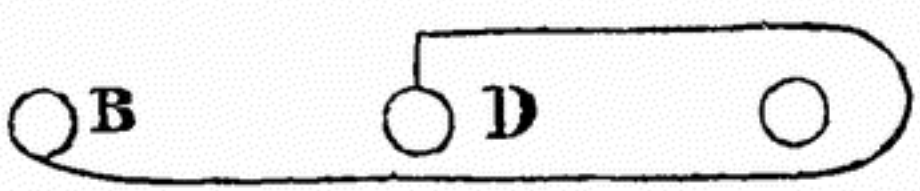


The Lady at A casts off in the direction *c* down one couple, at the same time the Gentleman B casts off in the line *d* down one couple, the casting off is performed with the cast off step, two bars, and pass behind with seven short side steps, two bars, together four bars.

N. B. Although this Figure is now but seldom used, it is here given, should it ever be required.

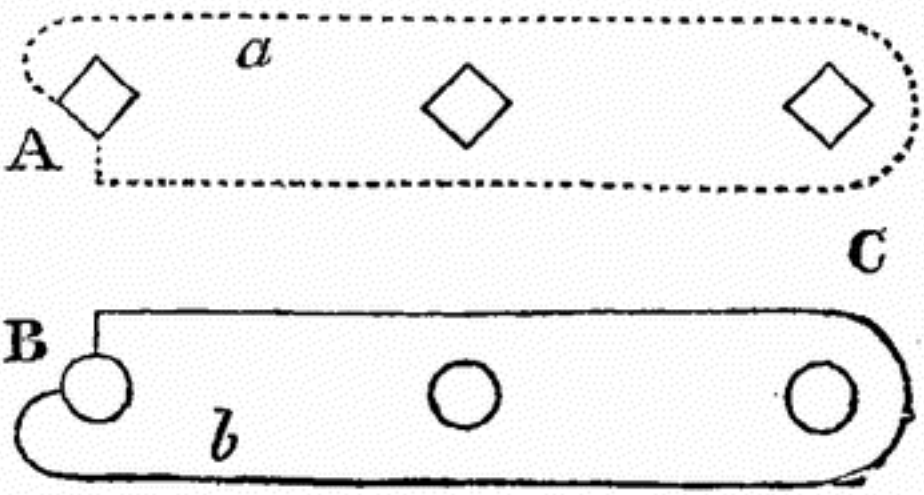
Cast off two couple and lead up one.





The Lady at A casts off two couple, passes round the third Lady, leads up the middle and takes the place of the Lady at C, who moves up to A, at the same time the Gentleman at B casts off behind the second and third Gentlemen and leads up the middle, and takes the place of the Gentleman at D, who moves up to B, the casting off is performed with the cast off step, two bars, the passing outsides with seven side steps, two bars; passes round the bottom with *Chasse Jetté Assemblé*, two bars, and lead up to places with seven short side steps, two bars, together eight bars.

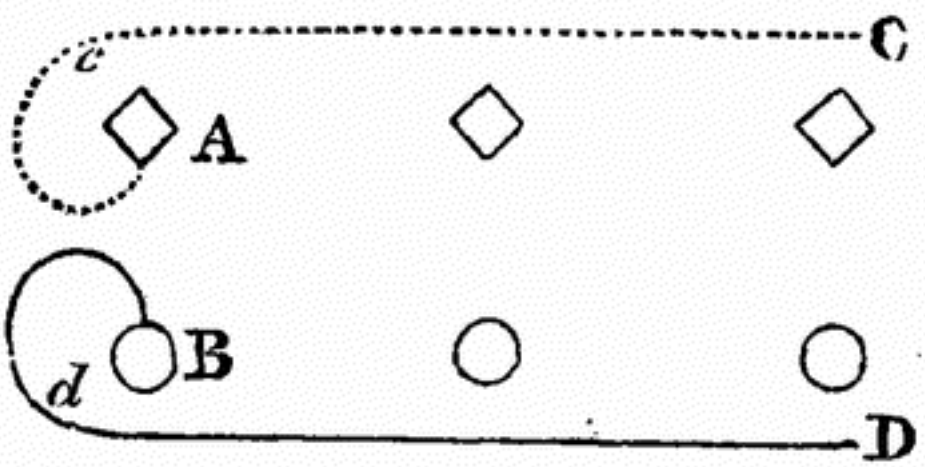
Cast off two couple and lead up to the top.



The Lady at A and Gentleman at B cast off two couple and meet at C, lead up the middle and take their original places at A B, the Gentleman commencing in the direction *b*, and the Lady in the line *a*, this will take the same time and steps as the preceding Figure, with this exception, the side steps will be made the usual length instead of short.

Cast off two couple and back again.

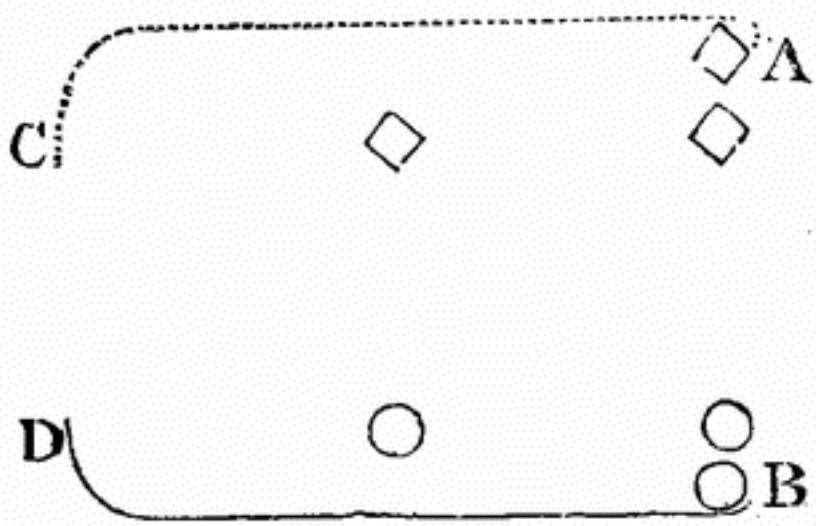
FIG. I.



The Lady at A and Gentleman at B move at the same time, the Lady in the line *c* to C, and the Gentleman in the line *d* from B to D.

Cast off two couple and back again.

FIG. II.

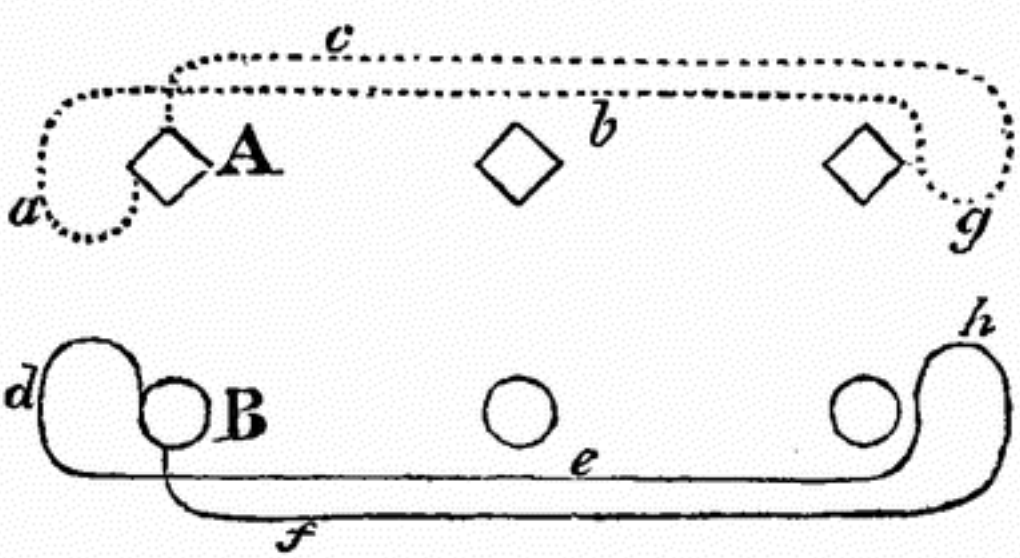


The Lady at A returns to C, and the Gentleman from B to D, which completes the Figure.

Cast off two couple.

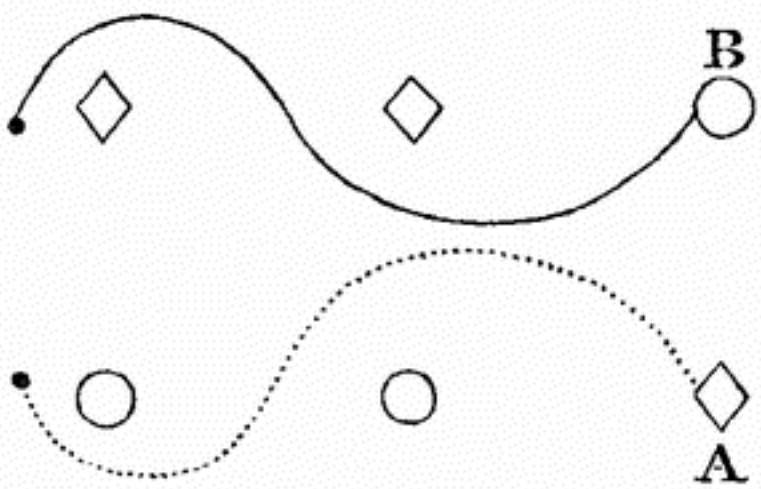
The whole of the Figure as performed by the Lady and Gentleman.

FIG. III.



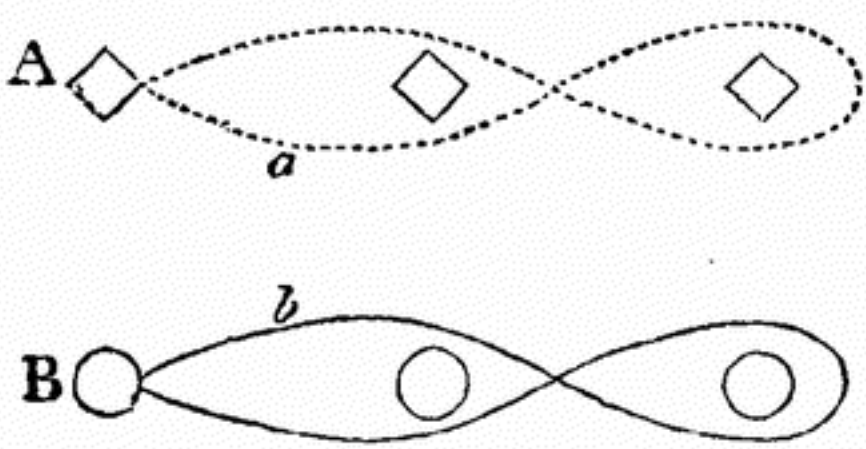
This shews the whole of the Figure together, the Lady casts off in the lines *a b g;* at the same time the Gentleman at B casts off in the line *d e* to *h*, the top Lady at *g* and the top Gentleman at *h* each cast off and return to their places at A B, which completes the Figure.

Half Figure from the bottom on contrary sides up to the top.



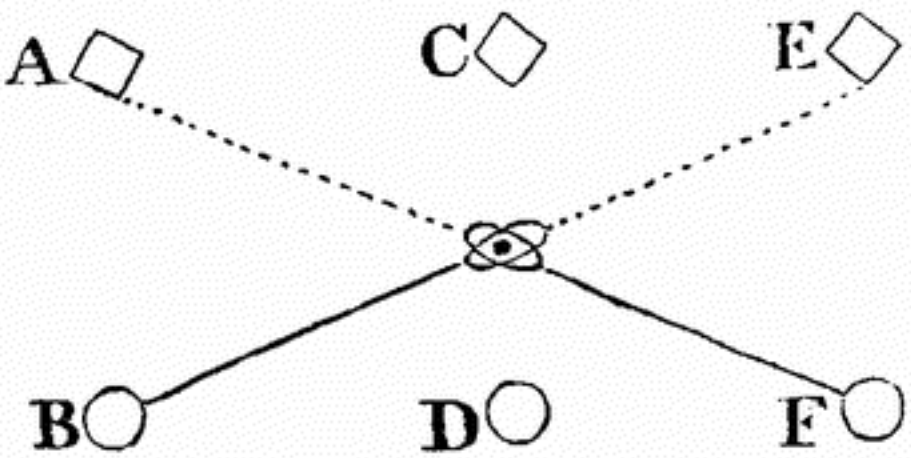
The Lady at A and Gentleman at B move at the same time, the Lady moves between the two Gentlemen up to the top, while the Gentleman moves between the two Ladies.

Whole Figure on your own sides.



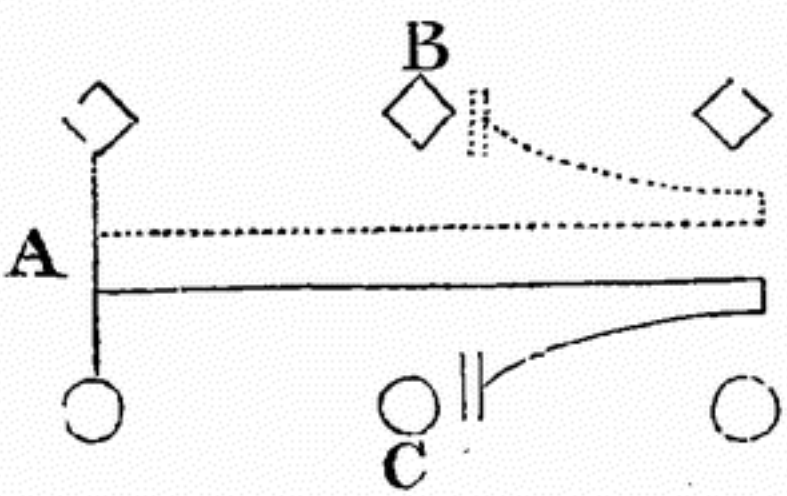
The Lady A moves in the line *a* between the second and third Ladies, and the Gentleman at B moves at the same time in the line *b* between the second and third Gentlemen, they continue round the bottom couple as shewn in the Figure, and then return to their situations at A B, which finishes the Figure.

The top Lady and bottom Gentleman, and the top Gentleman and bottom Lady meet in the centre, set and turn.



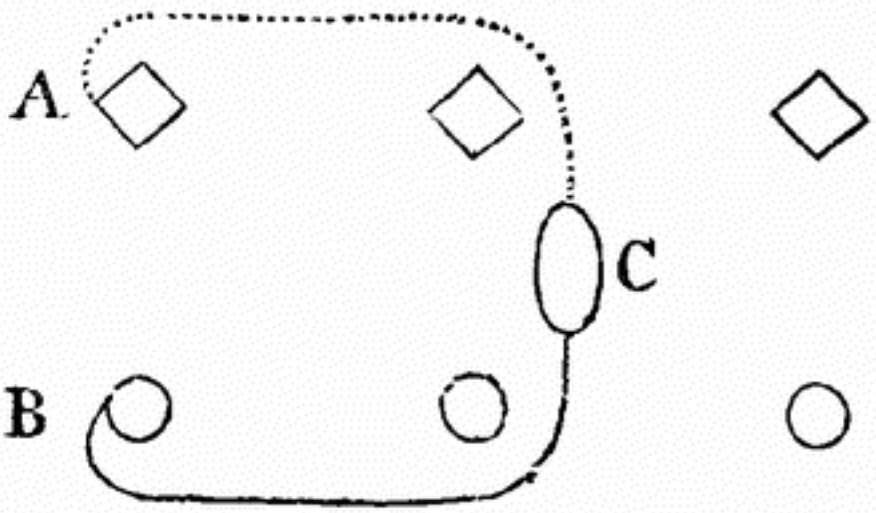
The top Lady A and bottom Gentleman F meet in the centre, set and turn, and return to their places, the top Gentleman B and bottom Lady E do the same.

Lead down the middle, up again, and set to the top couple.



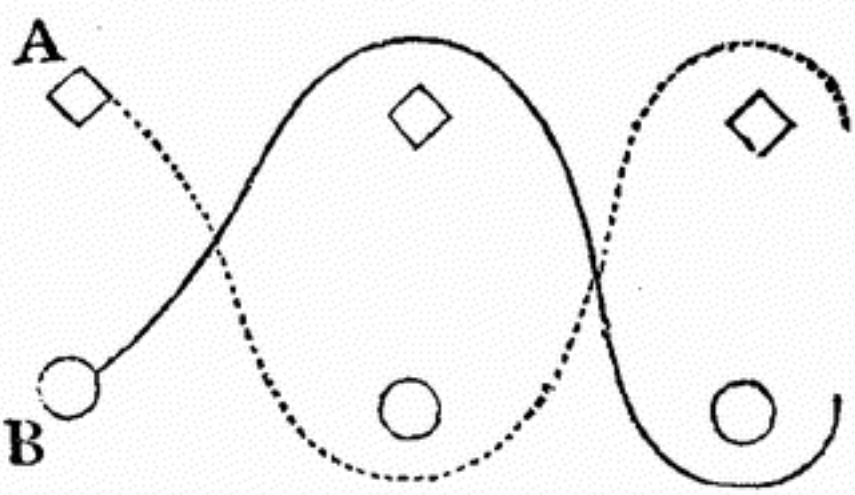
The top couple join hands at A and lead down two couple, up again and foot it to the couple at C B, who have now taken the situation of the top couple at A as described in "lead down the middle."

Cast off one couple meet and turn.



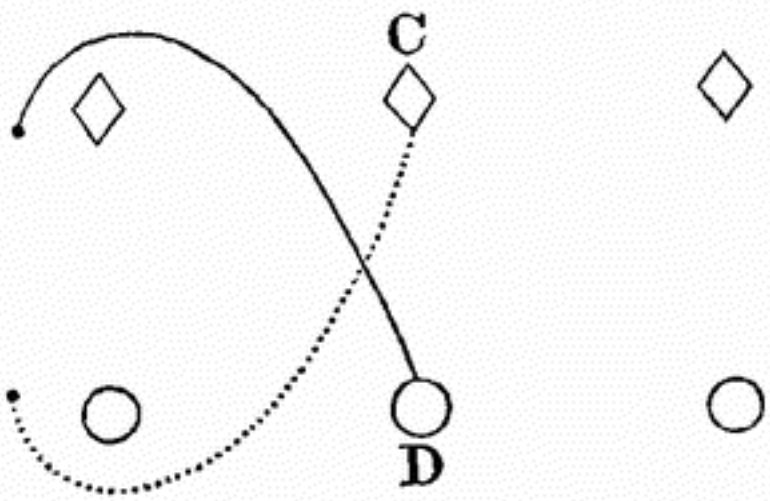
The Lady at A and Gentleman at B cast off at the same time, the Lady behind the second Lady and the Gentleman behind the second Gentleman, they turn at C, and take the second couples' place, who take the top couples' place at A B.

Cross over two couple.



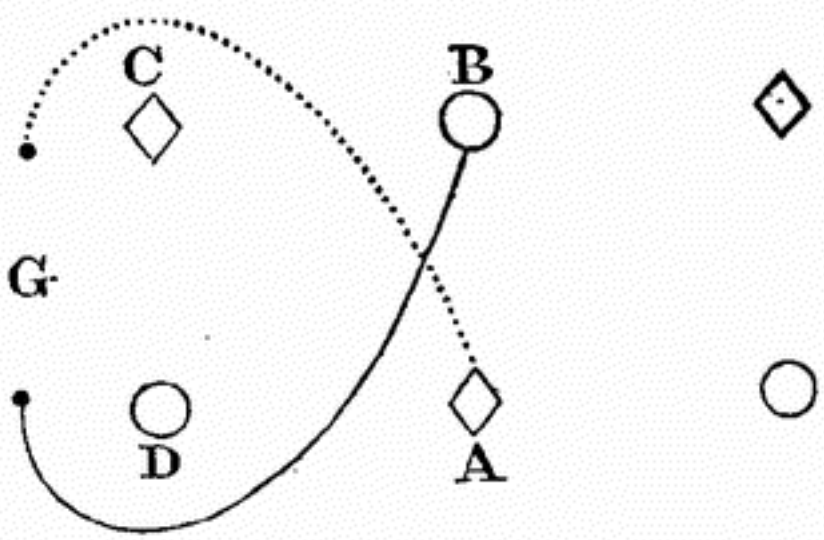
The Lady A and Gentleman B cross over at the same time, the Lady moves round the second Gentleman and between the second and third Ladies, while the Gentleman moves round the second Lady and between the second and third Gentlemen, which completes the Figure.

Cross over one couple from the centre to the top.



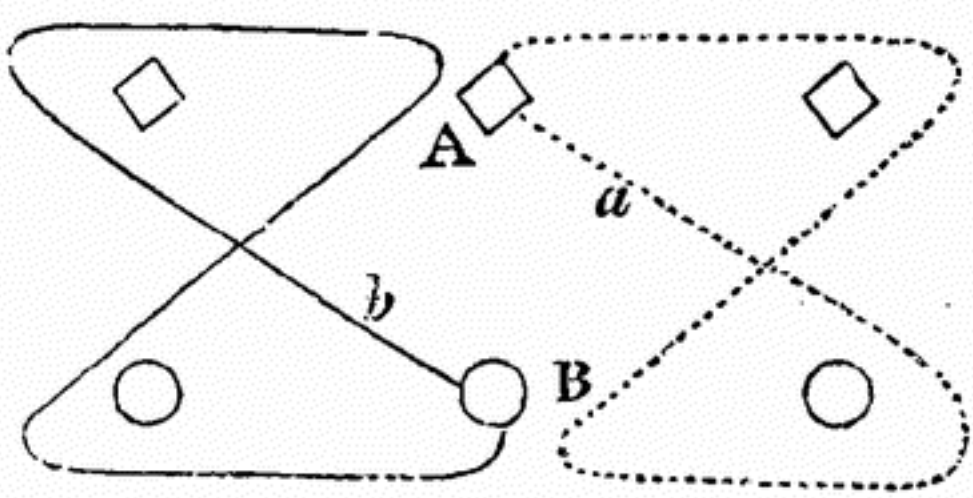
The Lady C and the Gentleman D cross over at the same time, the Lady moves round the top Gentleman, and the Gentleman round the top Lady.

Cross up one couple from the centre on contrary sides.



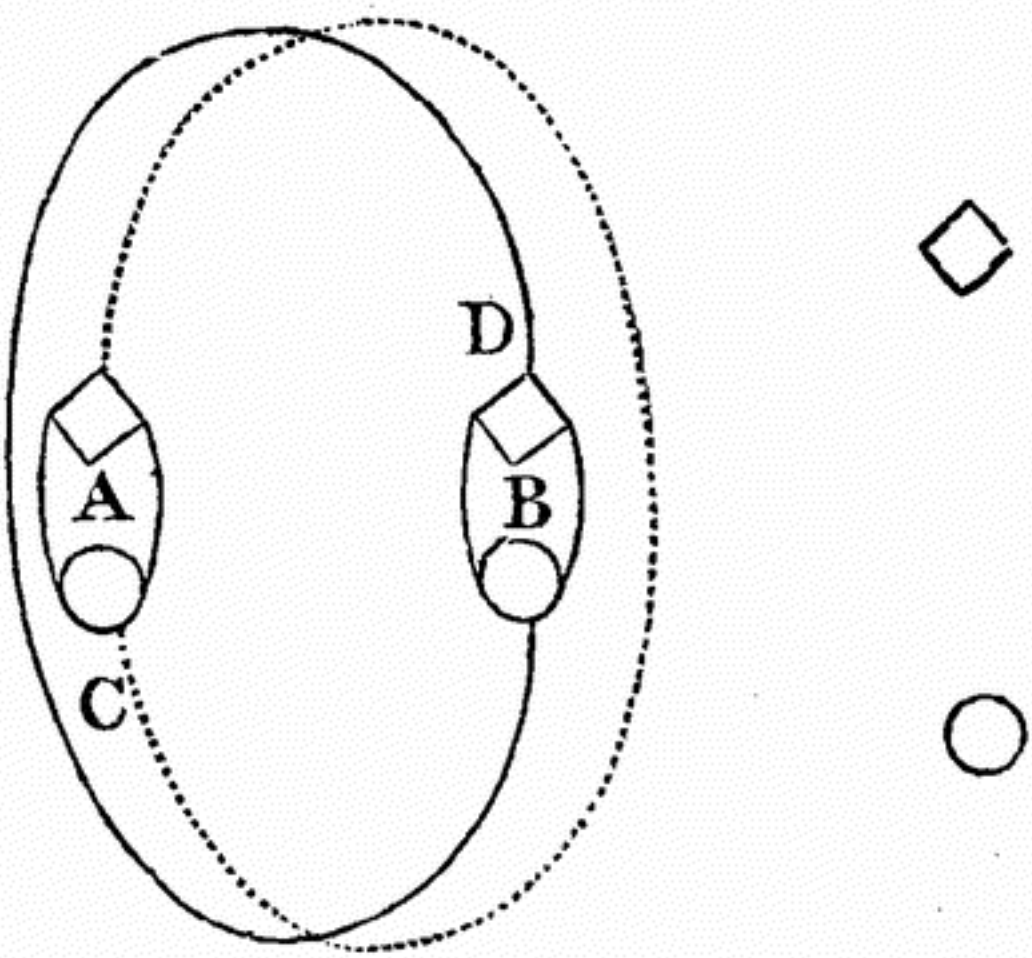
The Lady A and Gentleman B move at the same time, the Lady A crosses up to the top, round the top Lady C, while the Gentleman B moves round the Gentleman D, which brings them on their own sides, and gives them the situation of the top couple C D, who move down and take the situation at B A.

The Lady whole Figures round the bottom, and the Gentleman round the top couple.



The Lady A moves in the line *a* round the bottom couple, and returns to her place at A, while the Gentleman B moves in the direction *b*, round the top couple to his place at B, which finishes the Figure.

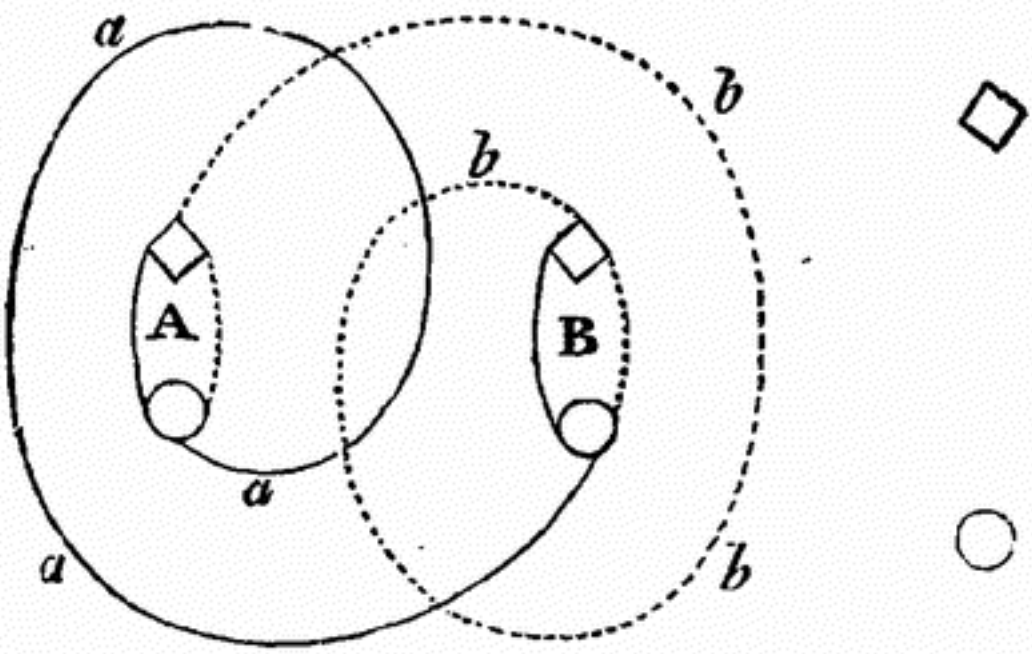
Half pousette or draw.



The top couple at A and second couple at B, join hands at the same time and move round each other, the top couple in the line C, and the second couple in the line D, to their places at A B.

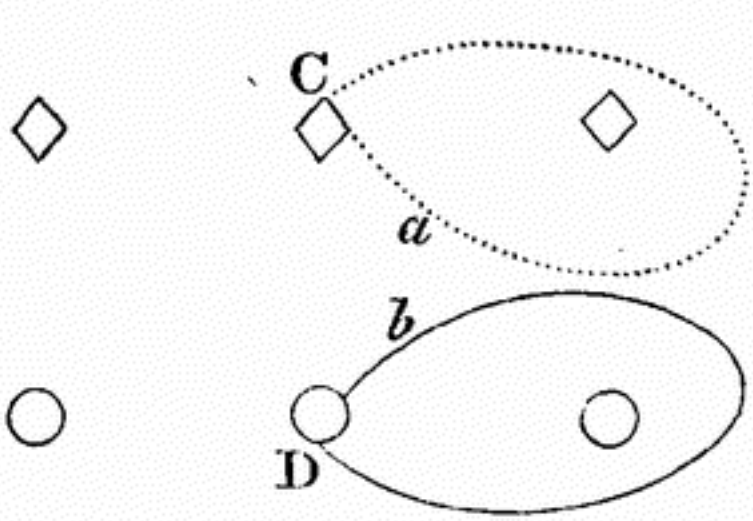
Note---This Figure and whole pousette may be performed with the second and third couples.

Whole pousette.



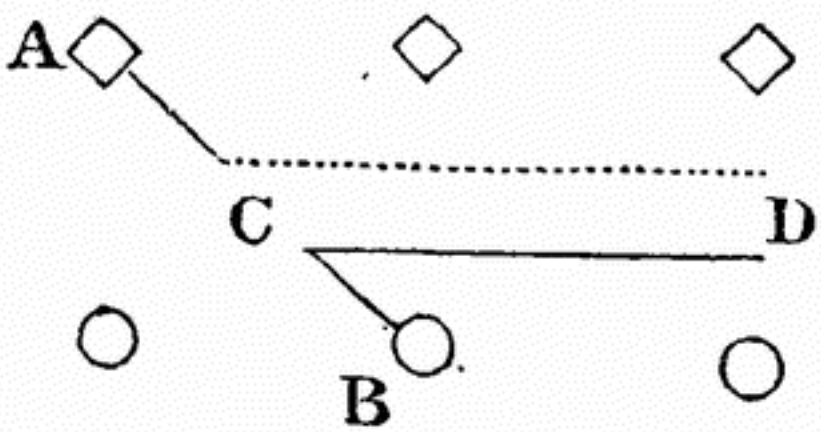
The top couple at A join hands and move in the line *a a a*, while the second couple B join hands and move in the line *b b b*, by which means they move round each other twice and change situations, the couple B will have moved to A, and the couple A will then take the place of the couple at B, which finishes the Figure.

Lead through the bottom.



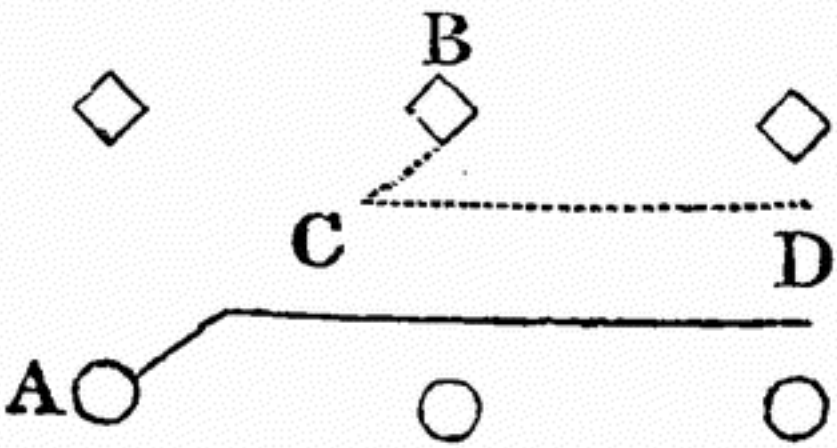
The Lady and Gentleman C D join hands and lead through the bottom, the Lady in the line *a*, round the bottom Lady to her place at C, while the Gentleman moves in the direction *b*, round the bottom Gentleman to his place at D.

The first Lady leads down the second Gentleman.



The Lady at A and Gentleman at B meet and join hands at C, lead down two couple to D, and back to their places at A B.

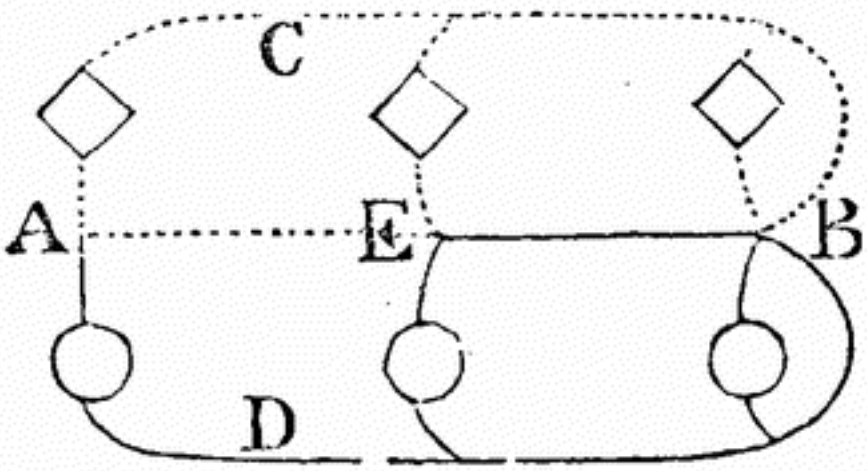
The first Gentleman leads down the second Lady.



The Gentleman at A and Lady at B meet and join hands at C, lead down two couple to D, and return to their places at A B.

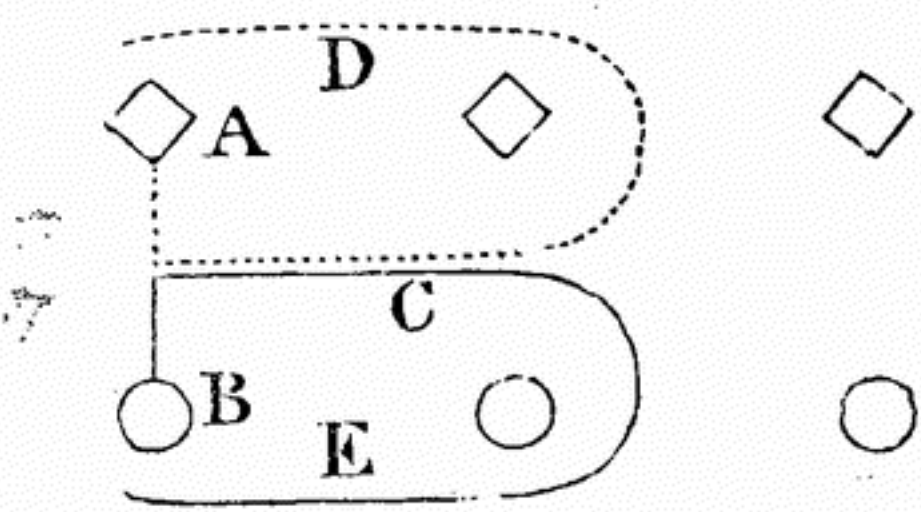
N. B. These Figures always follow each other and must both be performed. The Gentleman remains in his place while the Lady performs her part, then the Lady remains in her place while the Gentleman performs his part of the Figure.

The top couple cast off, the second and third couples follow.



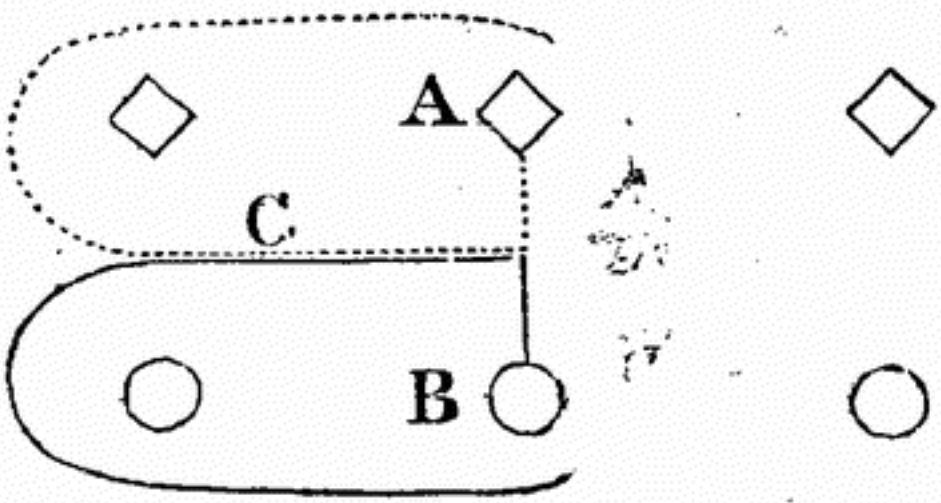
The top couple at A cast off, the Lady in the line C, and the Gentleman in the line D, the second and third couple advance in the line E and B, the Ladies follow in the line C, the Gentlemen in the line D, they meet their partners at B and lead up to their respective places.

The top couple lead through the second couple.



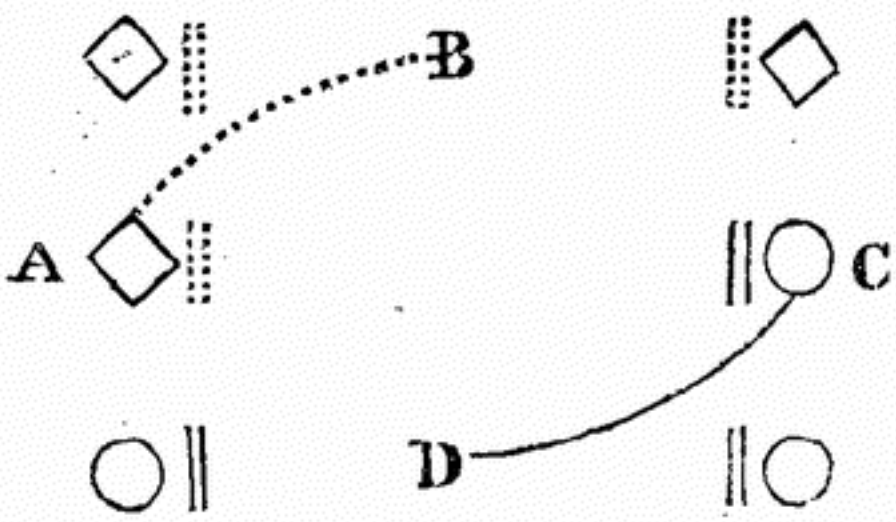
The top couple at A B lead down the middle at C, then part, the Lady round the second Lady to her place at A, while the Gentleman moves round the second Gentleman to his place at B, which finishes the Figure.

Lead through the top couple.



The centre couple at A B lead up the middle at C, cast round the top couple and return to their original places at A B.

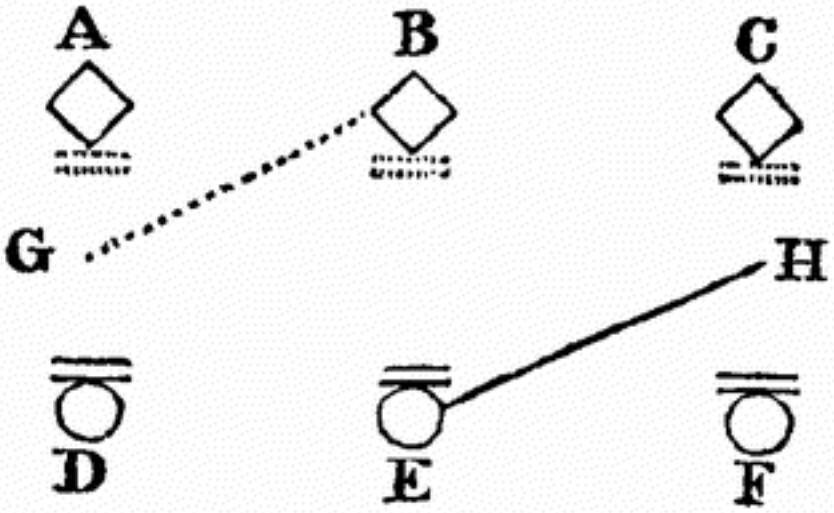
Set three across.



The Lady moves from B to A, at the same time the Gentleman moves from D to C, they then set to each other face to face, as do likewise the top and bottom Ladies and Gentlemen, three and threeacross, as shewn by the Diagram.

Note---"Set three in your places," always follows this Figure, otherwise the centre couple would be left not only out of their places, but in an improper situation.

*Set three in your places.**

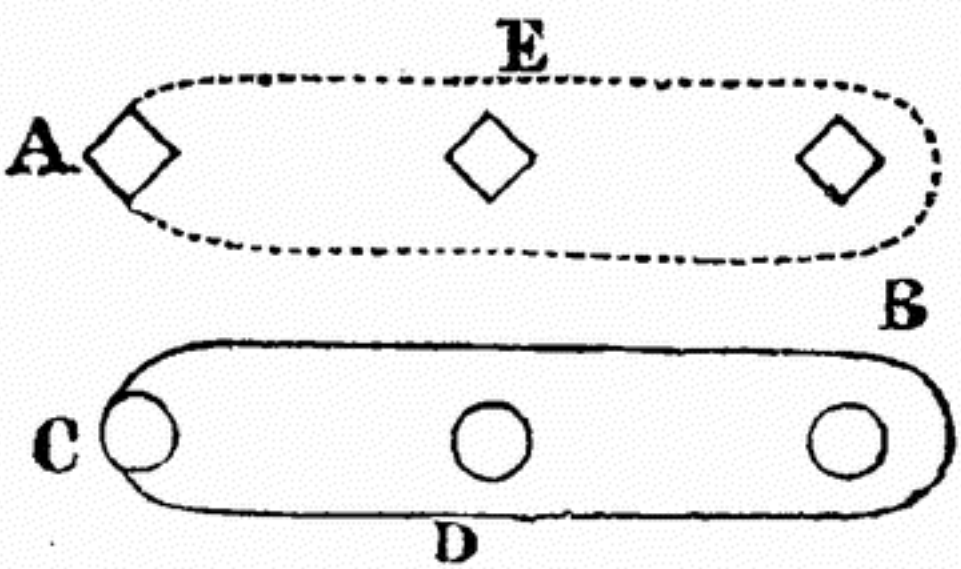


The Lady moves from G to her place at B, at the same time the Gentleman moves from H to his place at E, then the Ladies at A B C, and the Gentlemen D E F, set to each other.

* "Set three in your places" may be performed before "set three across," although it is very unusual.

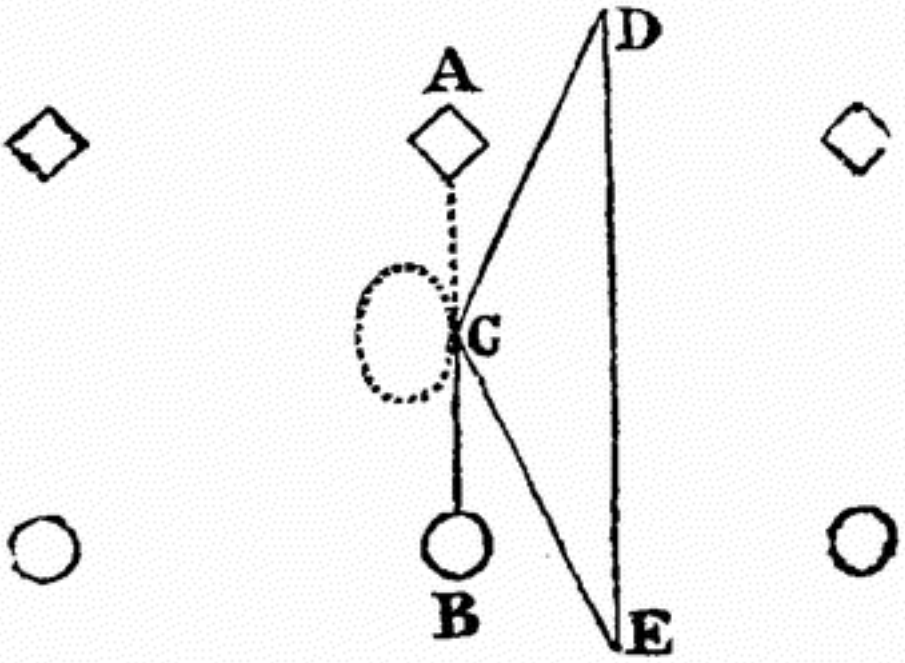
N. B. In the performance of this and the above Figure, great attention must be paid to the application of the suitable steps, as the moving into different situations by the centre couple, will take part of the time of the music, while the top and bottom couples will have the time unbroken.

Lead down and cast up.



The top couple A C join hands and lead down the middle to B, where they separate, the Lady passing, (or as it is termed) casting round the third Lady in the direction E, and the Gentleman at the same time casting round the third Genetleman in the direction D, which brings them to their places at A C, and finishes the Figure.

Lead outsides or lead across, or lead to the outsides.

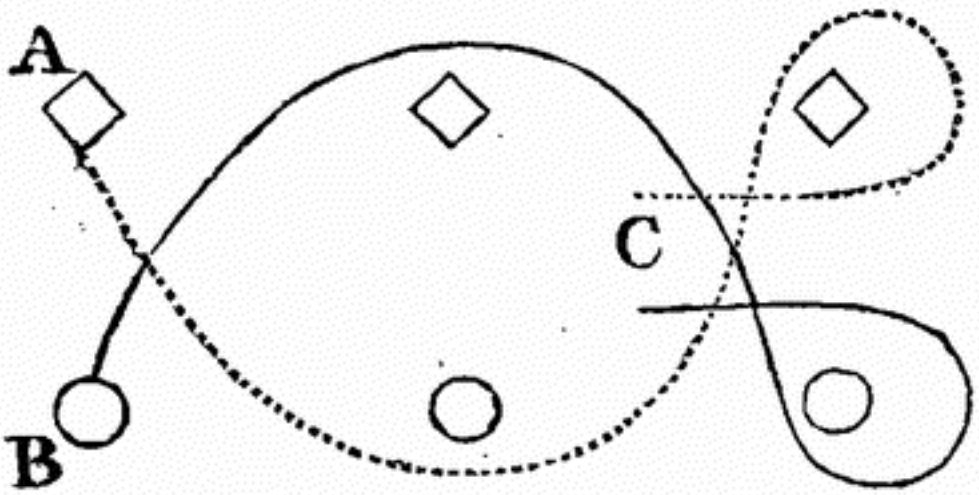


The Lady and Gentleman at A B meet at C, join hands and lead to E, and set from E to D, then from D to C, turn and return to their places at A B, which finishes the Figure.

Note.---From the former title of this Figure, "Lead outsides," it may be inferred that the movement outsides was performed at the back of the company or set, and not as it is directed, across the Dance, it should more properly have been entitled "Lead to the outsides, or lead across." In the Analysis of Country Dancing, the author did not venture to alter the title, but gave it as he found it, it being a very old established Figure. The true sense had been perverted by ignorant copyists, as it should properly be termed "Lead to outsides, or lead across."

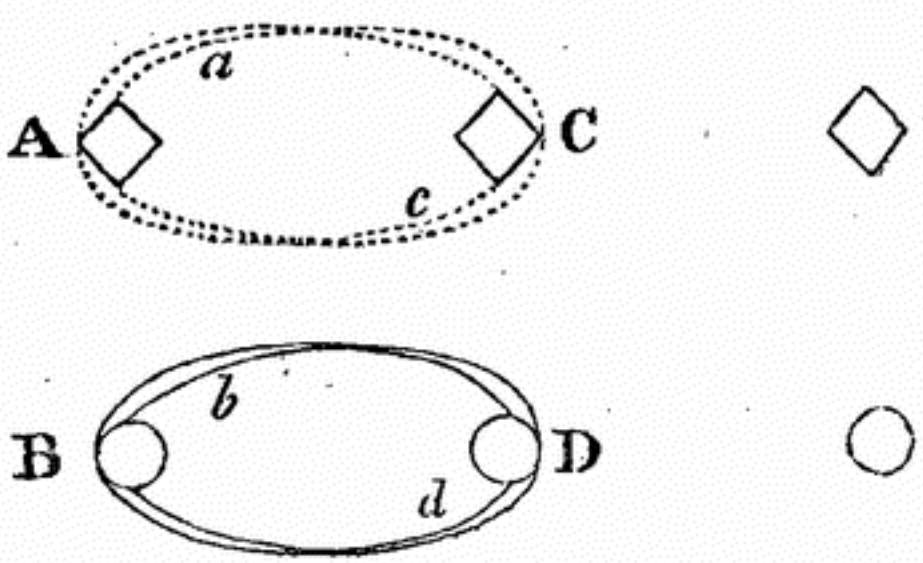
* Had not this Figure been generally used, and to be found in almost every Collection of Country Dances, published within the last century, the author would have omitted it, as being the only Figure that is not uniform in its various parts, as in leading out on the Gentlemen's side, setting should be attached to it, and on leading to the Ladies side, instead of setting, to render the Figure uniform, and to bring the persons to their places in time, turning must be used instead of setting, for if setting was used on the Ladies side, to render the Figure uniform at the end of the strain, the persons would be both out of their places.

Cross over two couple and lead up one.



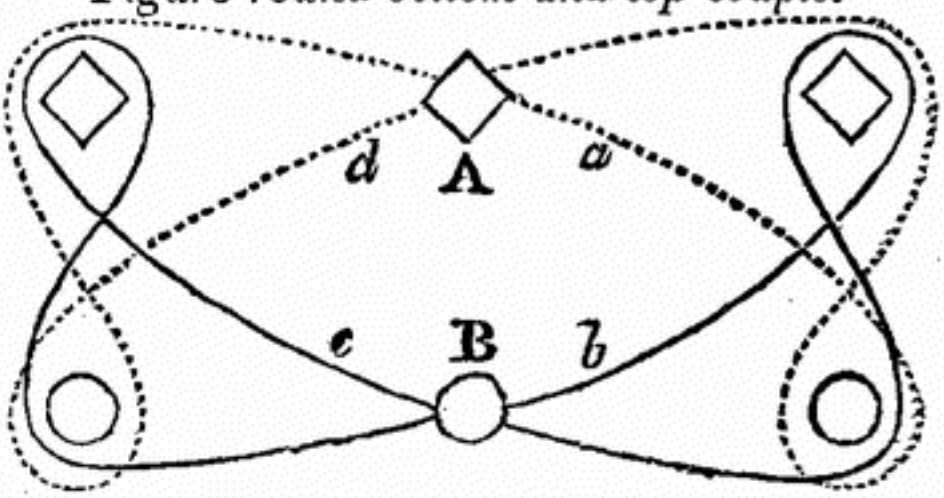
The Lady at A moves round the second Gentleman, and between the second and third Ladies, while the Gentleman at B moves round the second Lady, and between the second and third Gentlemen, they join hands at bottom and lead up one couple to C, then take the situation of the second couple, who move up to A B, which completes the Figure.

The Ladies and Gentlemen pass round each others situation.



The Lady at A moves in the direction *a*, and the Lady at C in the direction *c*, at the same time the Gentleman at B moves in the direction *b*, and the Gentleman at D in the direction *d*; they all form complete ovals, which brings them to their original situations, and finishes the Figure.

Whole Figure round top and bottom couple, and whole Figure round bottom and top couple.

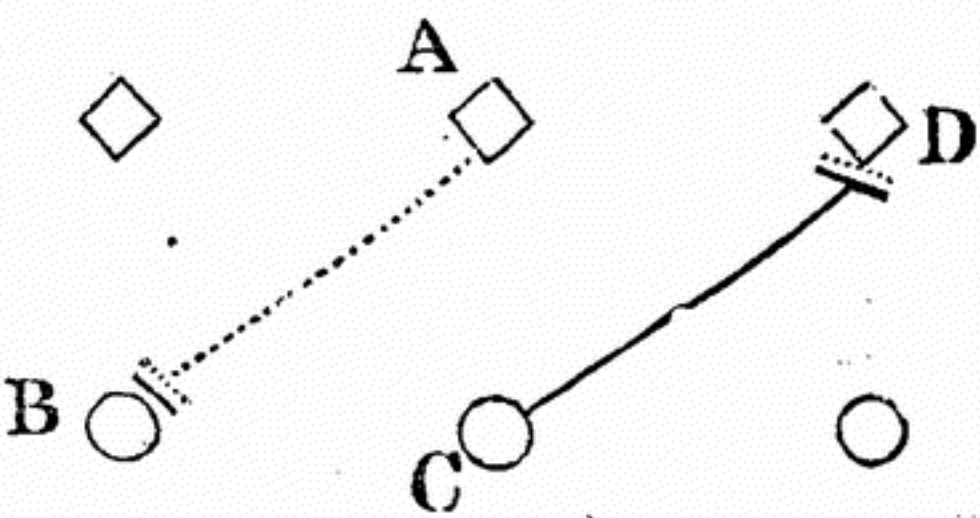


The Lady A whole Figure round the top couple in the line *d*, and the Gentleman at B whole Figure round the bottom couple, in the line *b*, then the Lady whole Figure round the bottom couple, in the line *a*, and the Gentleman whole Figure round the top couple in the line *c*, which finishes the Figure.

Note.---This Figure receives its name from the situation of the couple performing it, that is, when it is performed round the couple, above the acting or leading couple, it is then called whole Figure round the top couple, and when performed round the couple below the acting couple, it is then called whole Figure round the bottom.

Set contrary corners.

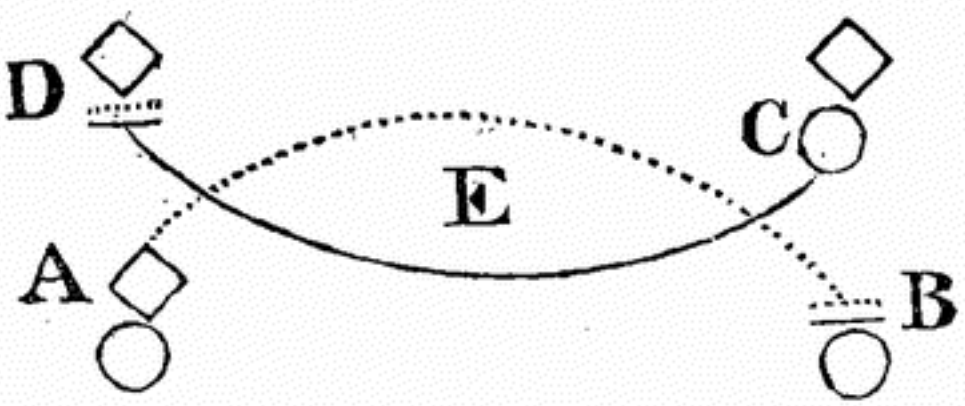
FIG. I.



The Lady at A crosses and sets to the Gentleman at B, at the same time the Gentleman at C crosses and sets to the Lady at D.

Set contrary corners.

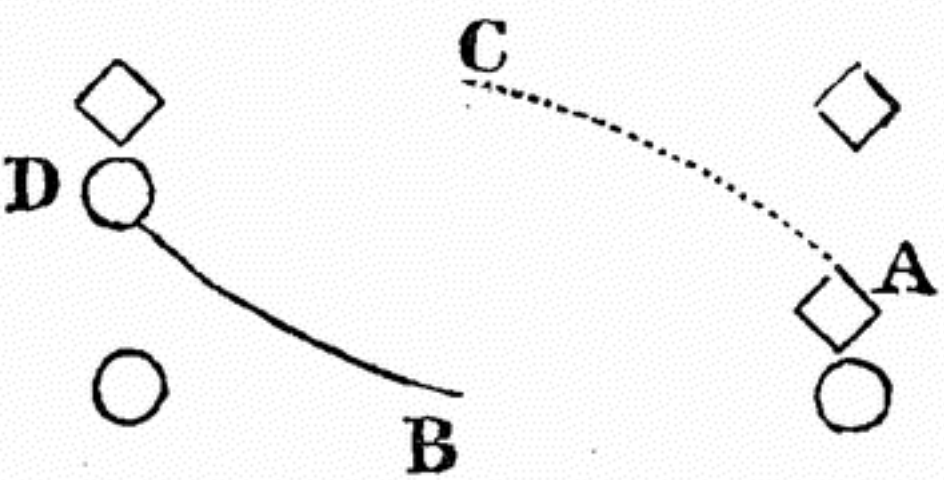
FIG. II.



The Lady at A moves and sets to the Gentleman at B, while the Gentleman moves from C and sets to the Lady at D, passing each other at E.

Set contrary corners.

FIG. III.

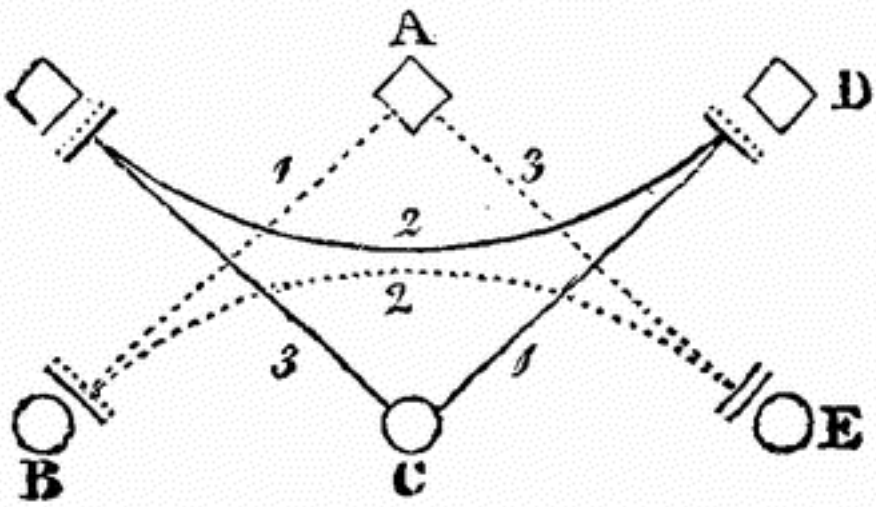


The Lady at A returns to her place at C, while the Gentleman at D returns to his place at B, which finishes the Figure.

Set contrary corners.

The whole of the Figure as performed by the Lady and Gentleman.

FIG. IV.

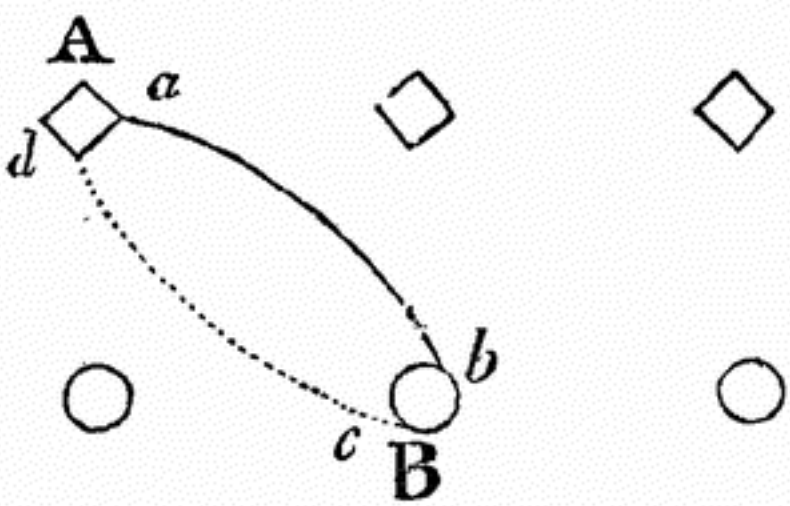


The Lady at A crosses in line 1, and sets to the Gentleman at B, at the same time the Gentleman at C crosses in line 1, and sets to the Lady at D, the Lady then moves in line 2 from B to E and sets, at the same time the Gentleman moves in line 2 and sets to the top Lady, they then return to their places at A C, each crossing in line 3, which finishes the Figure.

---

*Right and Left.**

FIG. I.



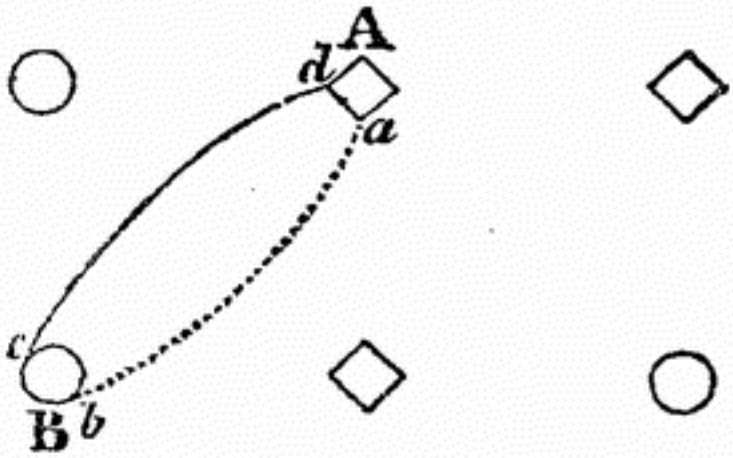
The Lady at A moves from *d* to *c*, while the Gentleman at B moves from *b* to *a*.

N. B. In this Figure the top Lady and second Gentleman must always pass first.

* In performing this Figure the top Lady and second Gentleman pass each other on the left, and continue on the left to places, looking at each other with a slight inclination of the head over the left shoulder, the top Gentleman and the second Lady pass each other on the right, with their heads inclined over the right shoulder.

Right and Left.

FIG. II.



The Lady A moves from *a* to *b*, while the Gentleman at B moves from *c* to *d*. The Gentlemen having now changed places with the Ladies, which is half the Figure.

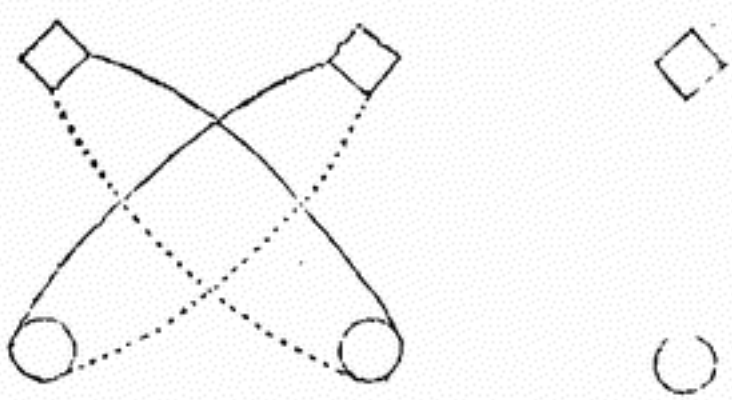
N. B.—This Figure may be performed by the second and third couples.

---

*Right and Left.**

The first half of the Figure.

FIG. III.



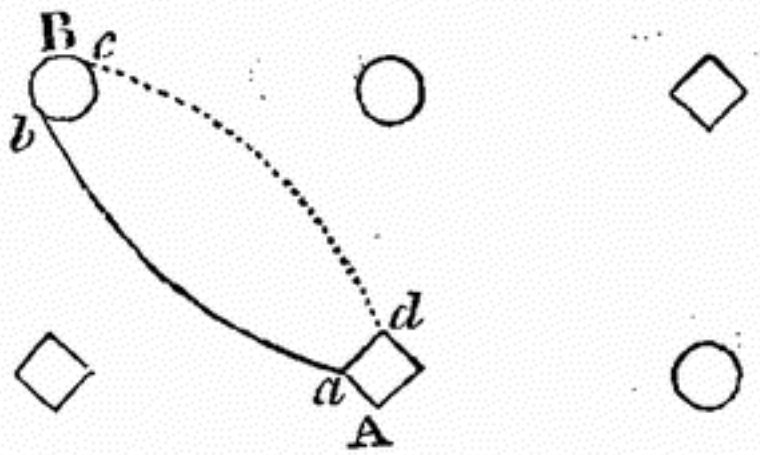
This shews the first half of the Figure together; they return as shewn in the following Figures.

* In the performance of this Figure, the second couple should move towards the top, and the top couple towards the bottom.

N. B. This Figure is very different from the "Quadrille Right and Left," which is the "Chain Figure of four." See the "Diagram and Quadrille Panorama," a work by the same author.

Right and Left.

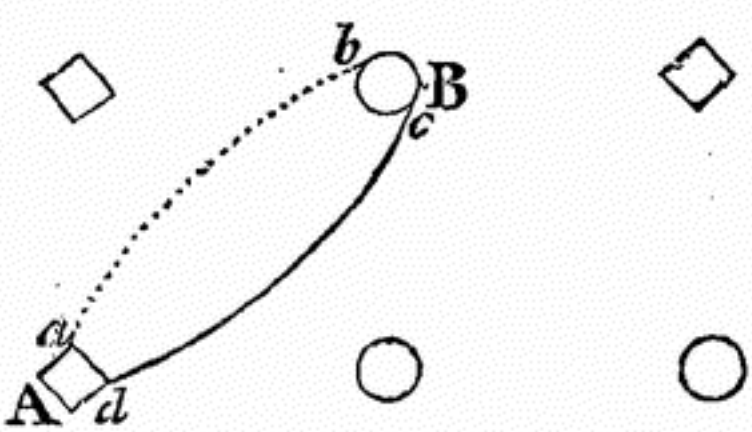
FIG. IV.



The Lady at A moves from *d* to *c*, while the Gentleman at B moves from *b* to *a*.

Right and Left.

FIG. V.



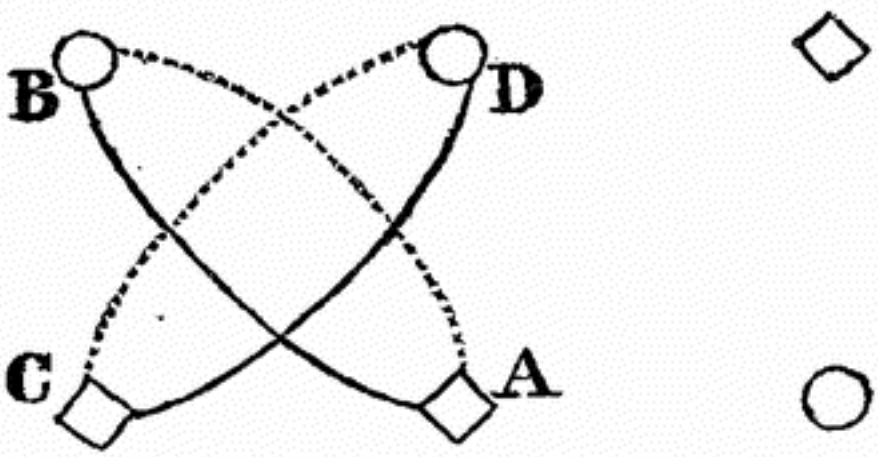
The Lady at A moves from *a* to *b*, while the Gentleman at B moves from *c* to *d*, which finishes the Figure.

N.B. In this Figure, the Lady in her movement must always face the Gentleman's line, and the Gentleman the Lady's line.

Right and Left.

The second half of the Figure.

FIG. VI.

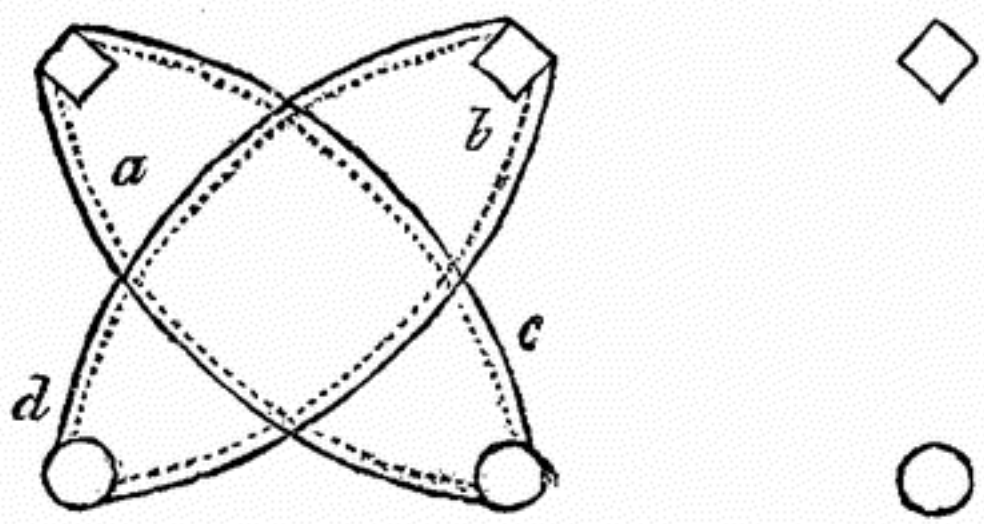


This shews the other half of the Figure together. Now the Lady at A returns to her place at B, the Gentleman at B to his place at A, the Lady at C returns to D, and the Gentleman at D to his place at C, which finishes the Figure.

Right and Left.

THE WHOLE OF THE FIGURE TOGETHER.

FIG. VII.

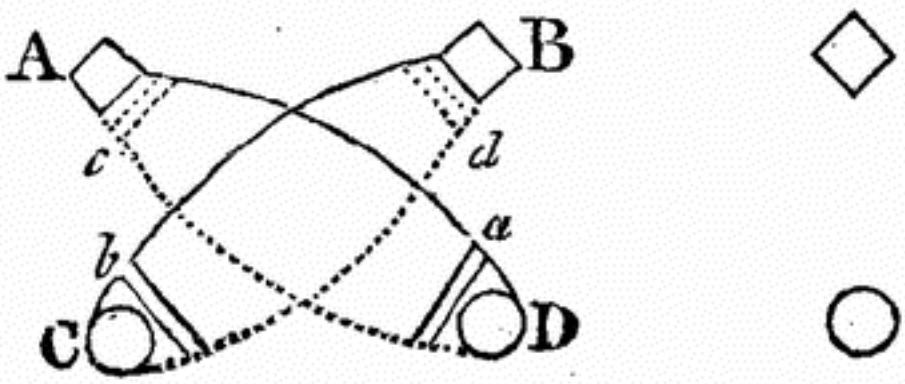


This shews the whole of the Figure; the line *a* is the Figure performed by the first Lady, and the line *c* by the second Gentleman; the line *b* is the movement of the second Lady, and the line *d* of the first Gentleman.

The top Lady and bottom Gentleman must pass before the bottom Lady and top Gentleman attempts to move, else they would be liable to come in contact.

Set, and half right and left, set, and back again.

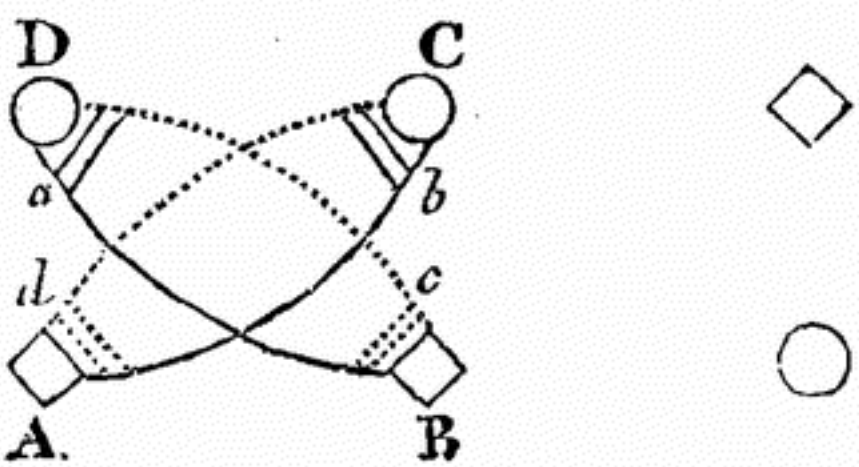
FIG. I.



The Ladies at A B and Gentlemen at C D, set in their places and cross over as in right and left, the Lady at A in the line *c*, the Gentleman at D in the line *a*, the Lady at B in the line *d*, and the Gentleman at C in the line *b*.

Set, and half right and left, set, and back again.

FIG. II.

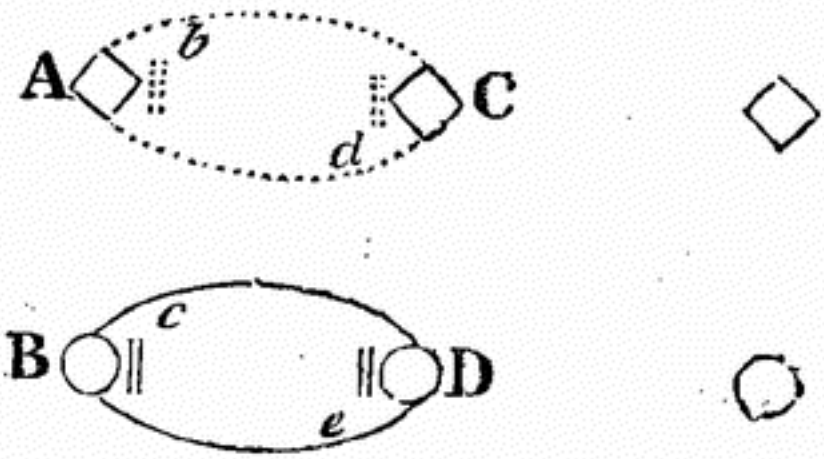


This shews them in their new situations on opposite sides; they all four set to each other and return to their places, the Lady at B in the line *c*, the Gentleman D in the line *a*, the Lady at A in the line *d*, and the Gentleman at C in the line *b*, which brings them to their places and finishes the Figure.

N. B. The whole of the movements of this Figure is performed the same as in right and left.

Set, and change places, set, and back again.

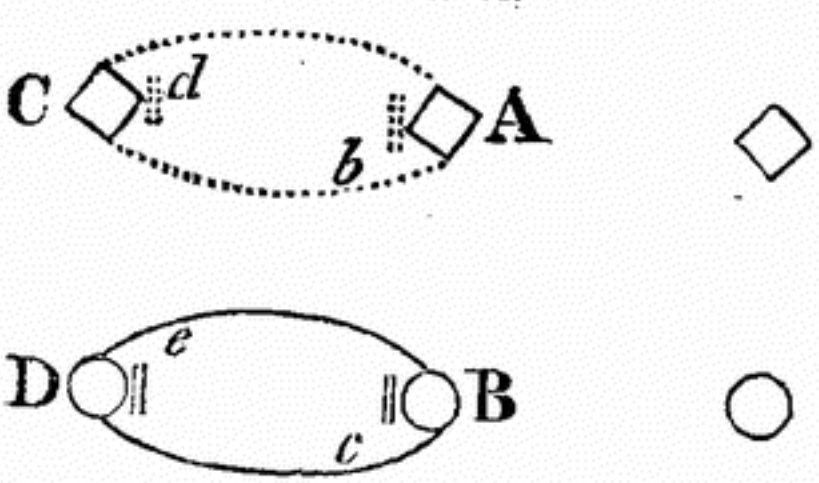
FIG. I.



The Ladies at A C set to each other and change places, while the Gentlemen at B D do the same, the Lady at A moves in the line *b*, and the Lady at C in the line *d*, the Gentleman at B in the line *c*, and the Gentleman at D in the line *e*.

Set, and change places, set, and back again.

FIG. II.

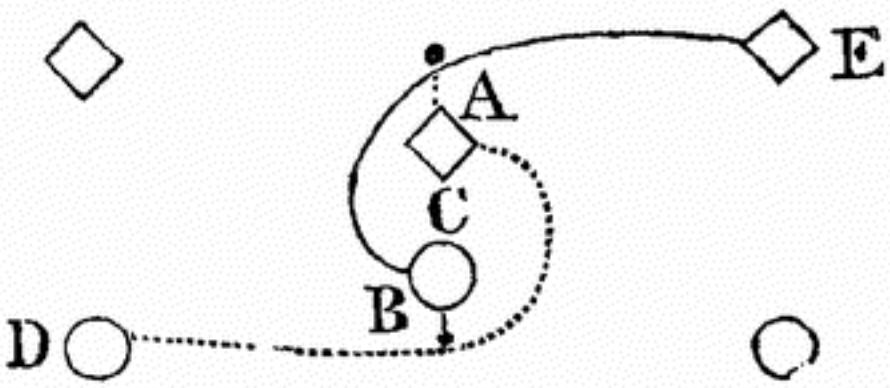


They have now changed situations, they again set to each other, and the Lady at C returns in the line *d* to her place at A, the Lady at A in the line b to her place at C, the Gentleman at B in the line *c* to his place at D, and the Gentleman at D in the line *e* to his place at B, which finishes the Figure.

N.B. This Figure may be performed from the centre with the third couple, that each person may know on which side to pass each other, both Ladies and Gentlemen move towards the left, passing each other on the right hand.

Turn corners.

FIG. I.

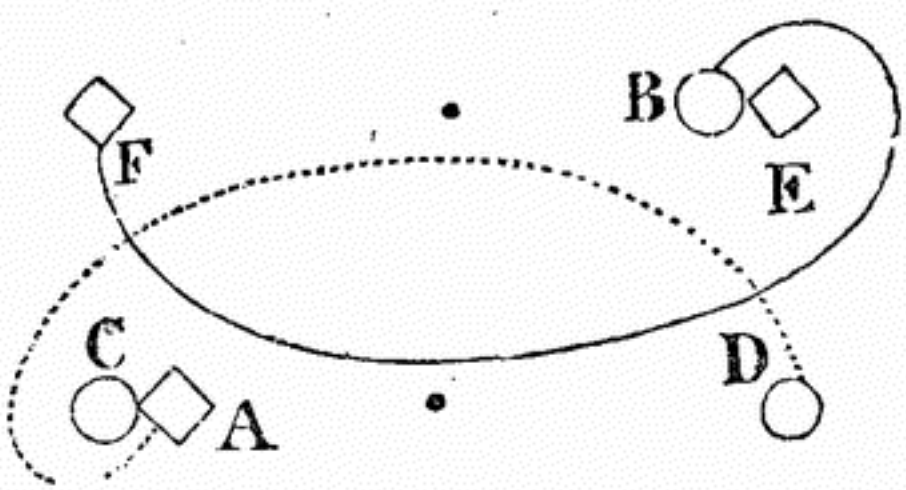


The Lady at A and Gentleman at B pass each other at C, the Lady moves to D, and the Gentleman to E.

N. B. In this Figure the centre or leading couple always pass each other in the centre on the right hand, the Lady turns with both hands the top and bottom Gentlemen, and the Gentleman turns with both hands the bottom and top Ladies, as described in the following Figures.

Turn corners.

FIG. II.

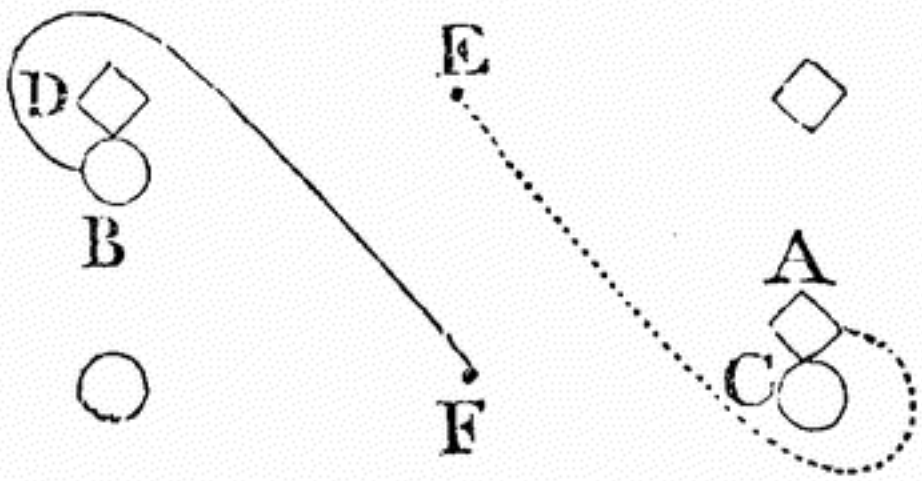


The Lady at A turns the Gentleman at C with both hands and passes on to D, while the Gentleman at B turns the Lady at E with both hands and passes on to F.

N. B. The Leading couple pass each other on the right face to face.

Turn corners.

FIG. III.

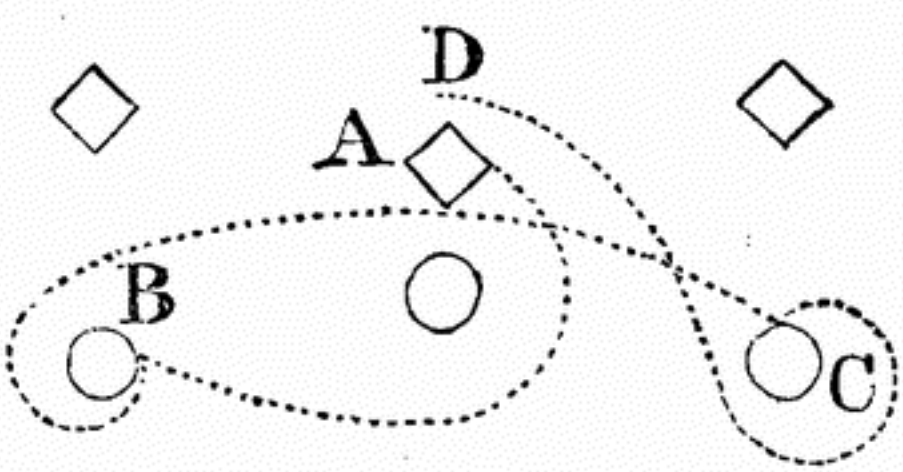


The Lady at A turns the Gentleman at C with both hands and returns to her place at E, while the Gentleman at B turns the Lady at D with both hands and returns to E, which finishes the Figure.

Turn corners.

THE WHOLE OF THE FIGURE AS PERFORMED BY THE LADY.

FIG. IV.

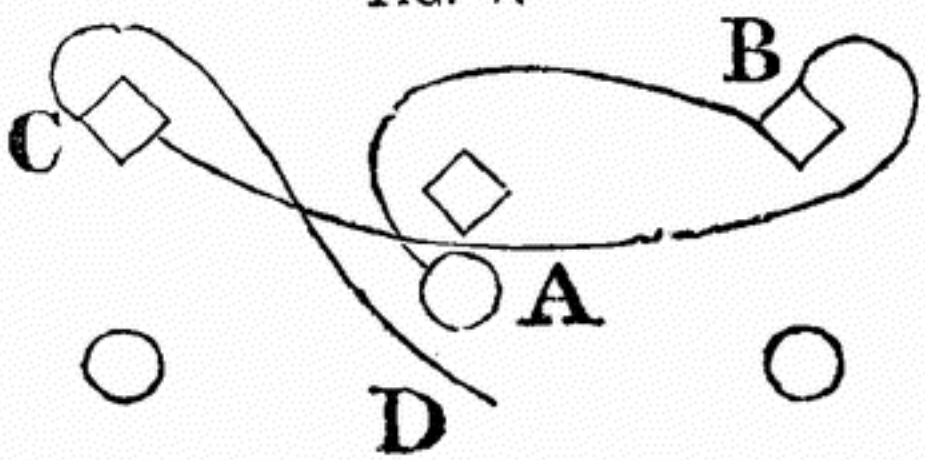


The Lady at A moves to B, turns the top Gentleman, then passes on to C, turns the bottom Gentleman, and returns to her place at D, which finishes the Figure.

Turn corners.

The whole of the Figure as performed by the Gentleman.

FIG. V.

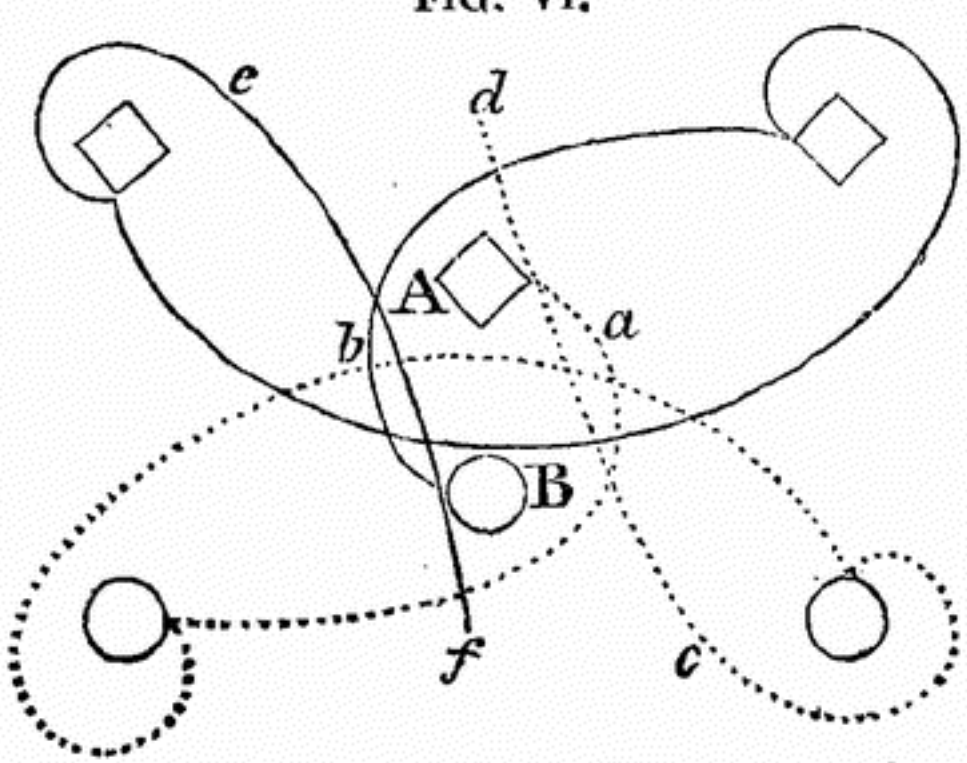


The Gentleman at A moves to B and turns the bottom Lady, then passes on to C, turns the top Lady, and returns to his place at D, which finishes the Figure.

Turn corners.

The whole of the Figure as performed by the Lady and Gentleman.

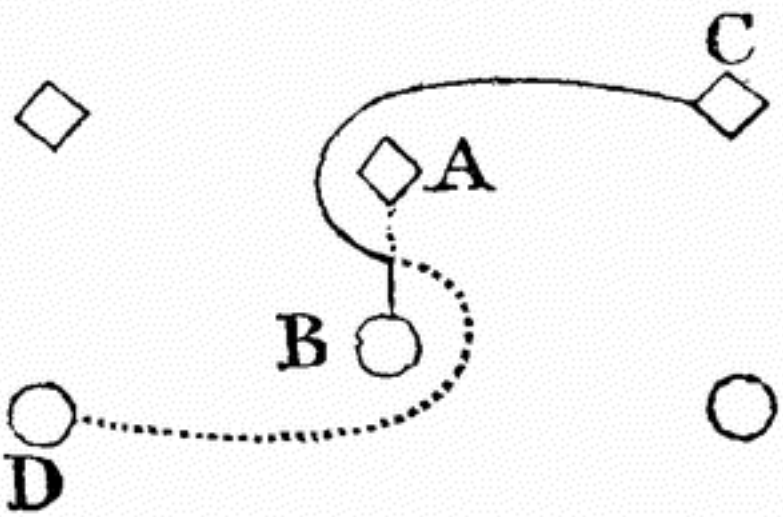
FIG. VI.



This shews the whole of the Figure as performed by the Lady and Gentleman. The Lady at A moves in the line *a* and turns the top Gentleman, while the Gentleman at B moves in the line *b* and turns the bottom Lady; the Lady passes on, turns the bottom Gentleman, returns in the line *c* to her place at *d*, while the Gentleman moves to and turns the top Lady and returns in the line *e* to his place at *f*, which finishes the Figure.

Swing corners.

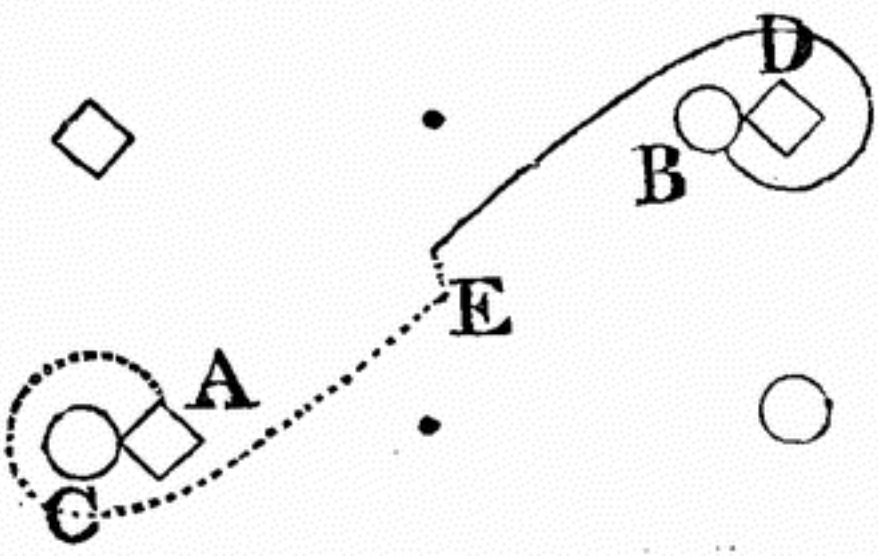
FIG. I.



The Gentleman at B swings the Lady at A with his right hand and moves to C, while the Lady moves to D.

Swing corners.

FIG. II.

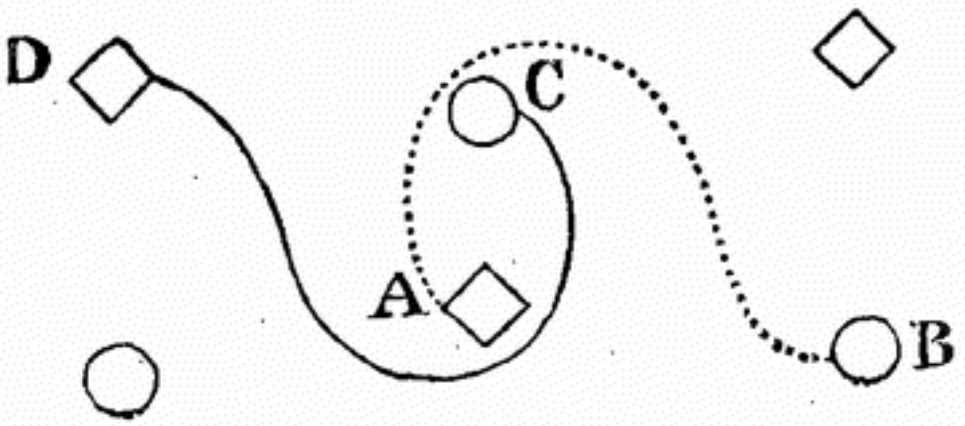


The Lady at A swings the Gentleman at C with her left hand, while the Gentleman at B swings the Lady at D with his left hand, then meets his partner at E.

N. B. In performing this Figure the Lady always swings her partner with the right hand, and the top and bottom Gentlemen with the left. The Gentleman likewise swings his partner with the right hand, and the top and bottom Ladies with the left.

Swing corners.

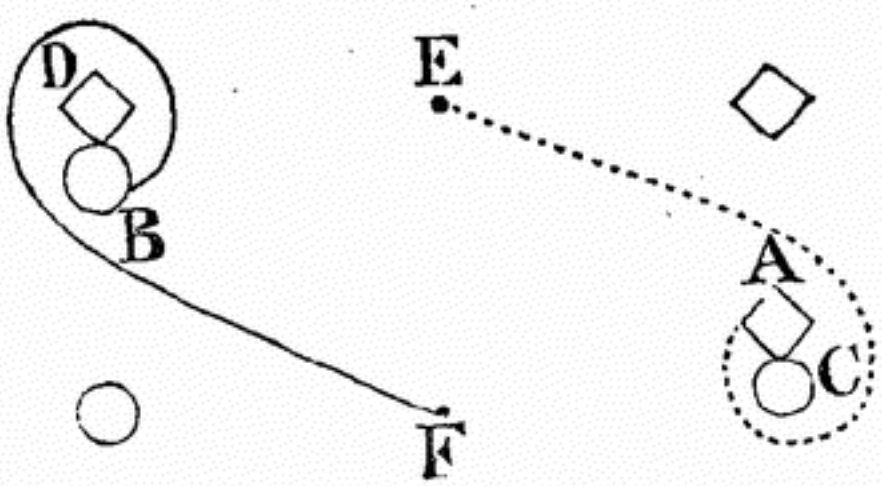
FIG. III.



The Gentleman at C swings his partner at A with his right hand and moves to D, while the Lady moves to B.

Swing corners.

FIG. IV.

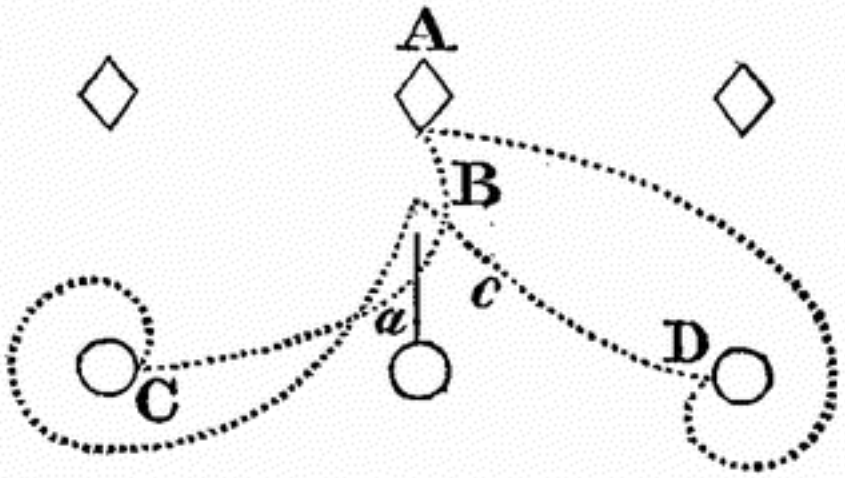


The Lady at A swings the Gentleman at C with her left hand, while the Gentleman at B with his left hand swings the Lady at D, they then then return to their places at E F, which finishes the Figure.

Swing corners.

The whole of the Figure as performed by the Lady.

FIG. V.

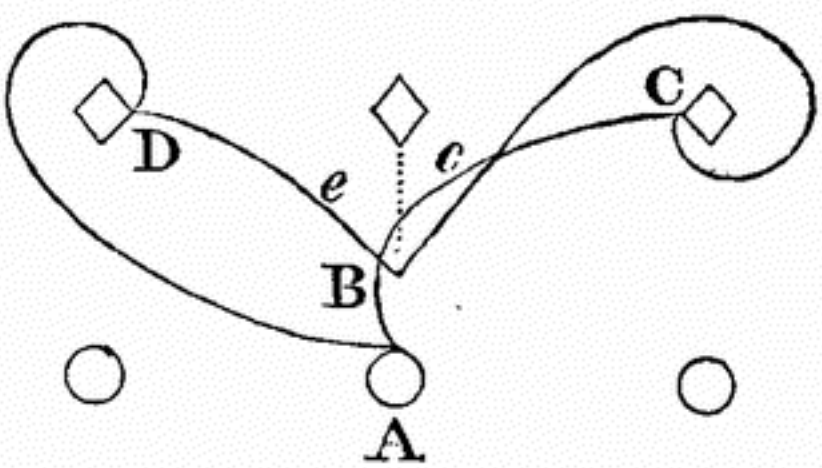


The Lady at A with her right hand swings her partner, then moves in the line *a*, swings the top Gentleman at C with her left hand, returns to B, swings her partner again with her right hand, procedes in the line *c*, swings the Gentleman at D with her left hand, and returns to her place at A, which finishes the Figure.

Swing corners.

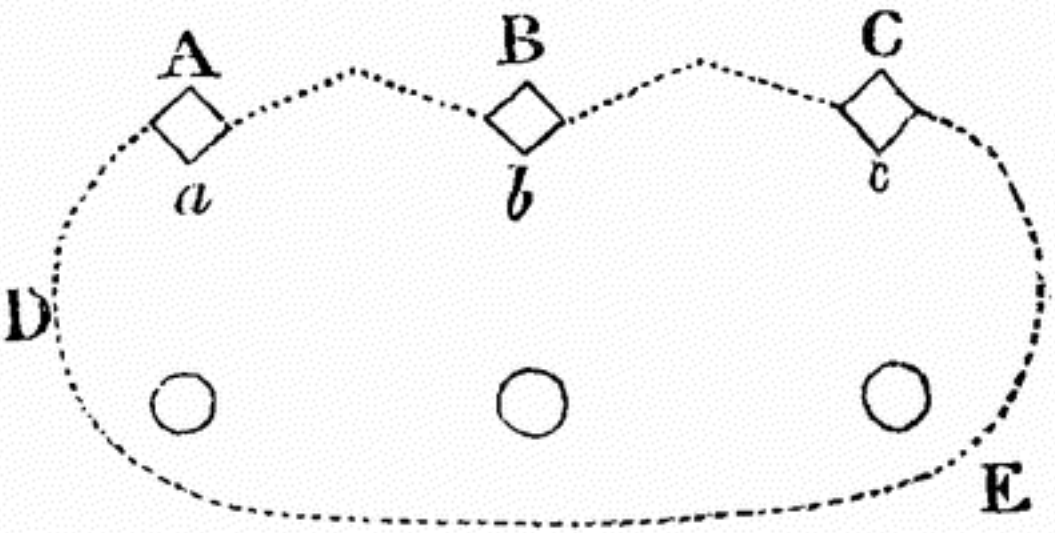
The whole of the Figure as performed by the Gentleman.

FIG. VI.



The Gentleman at A swings his partner with his right hand, then moves in the line *c*, and swings the Lady at C with his left hand, returns to B, swings his partner again with his right hand, then moves to D in the line *e*, swings the Lady with his left hand, and returns to his place at A, which finishes the Figure.

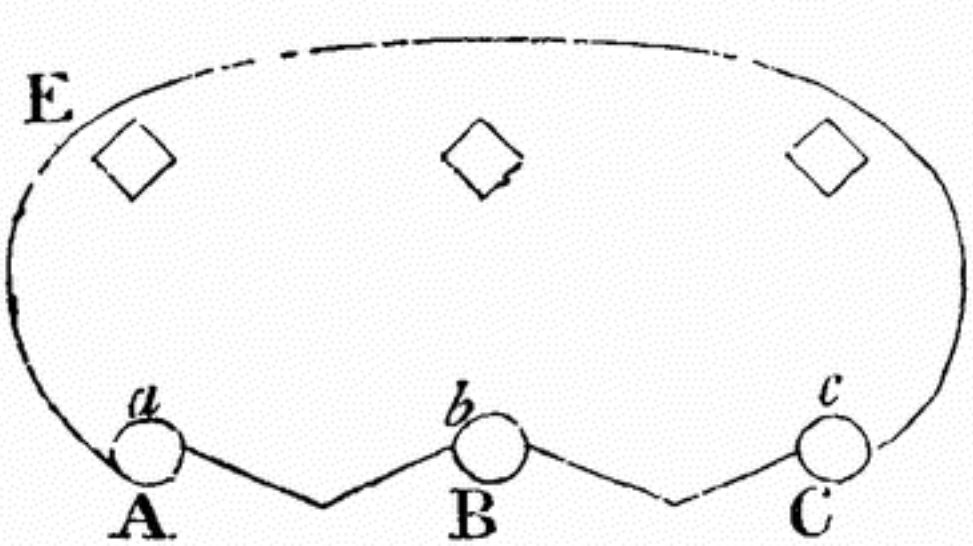
The three Ladies lead round the three Gentlemen.



The Ladies at A B C join hands and pass quite round the Gentlemen in the line D E, the Lady at A leading in the direction D E, till they all return to their places.

N. B. As soon as the Ladies begin to move round, the Gentlemen join hands and advance to *a b c*, to give the Ladies room to pass behind them; the Ladies do the same in the next Figure.

The three Gentlemen lead round the three Ladies.

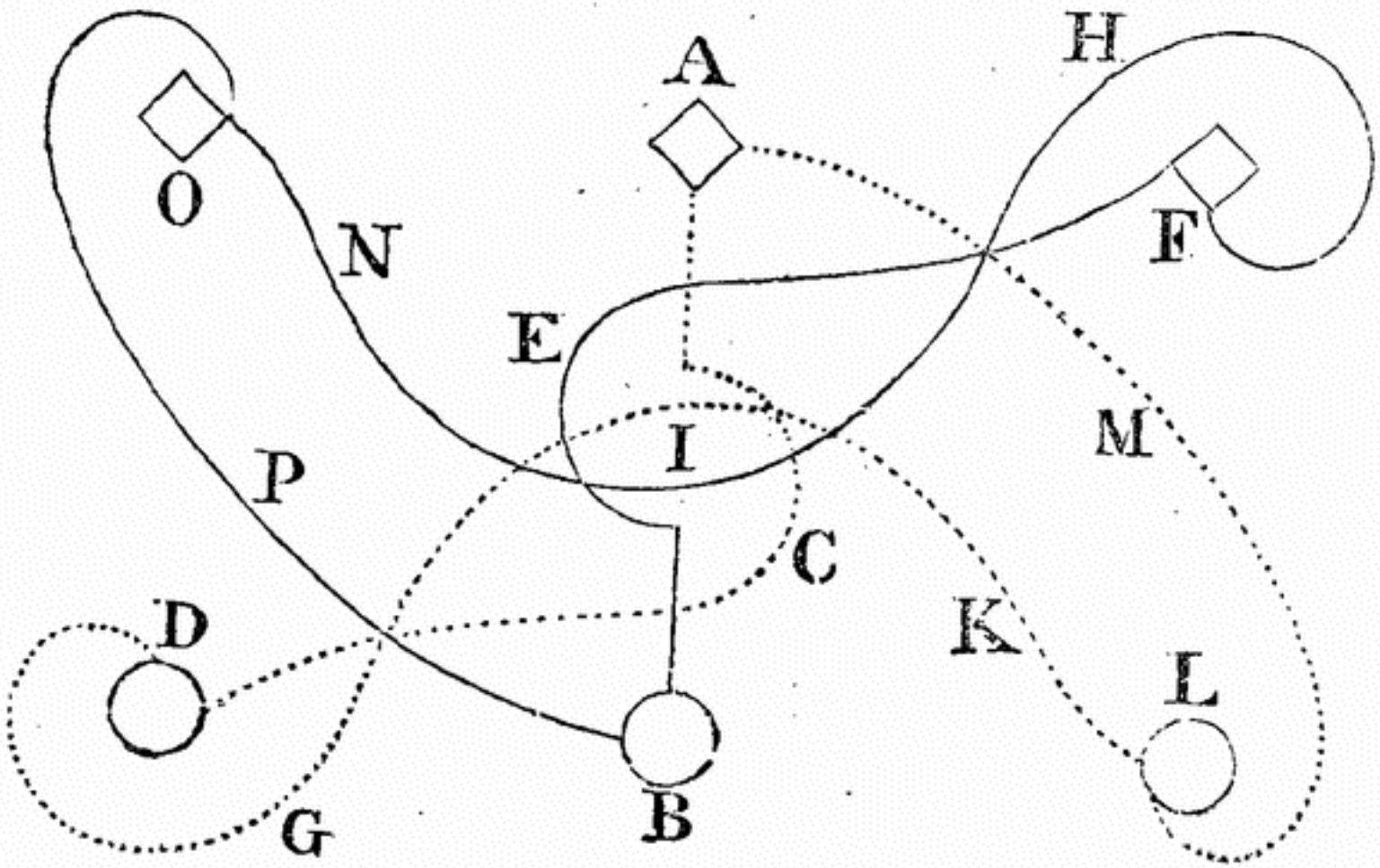


The Gentlemen at A B C join hands and pass quite round the Ladies, the Gentleman at A leading in the direction E till they return to their places, the Ladies advance to *a b c*, as above described for the Gentlemen.

Swing corners.

The whole of the Figures as performed by the Lady and Gentleman.

FIG. VII.



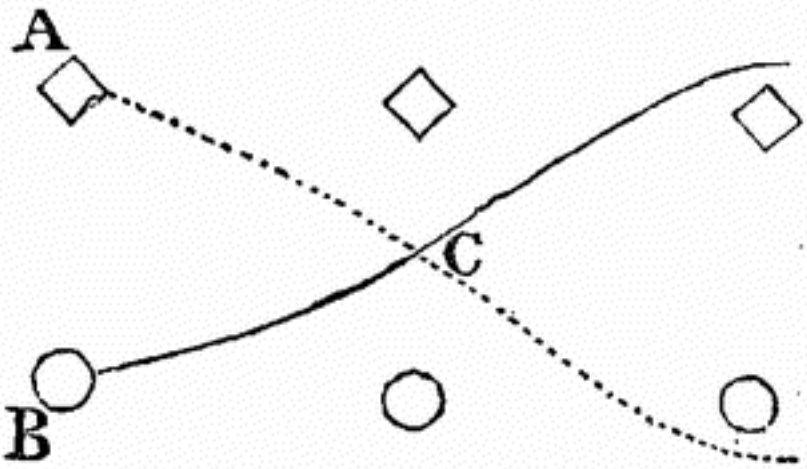
Swing corners.

FIG. VII.

This shews the whole of the Figure together. The Lady and Gentleman at A B meet at I and swing with their right hands, the Lady moves to D in the line C, the Gentleman to F in the line E, they swing with their left hands the top Gentleman and bottom Lady, the Lady continues in the line G, and the Gentleman in the line H, they meet again at I and swing with right hands, the Lady moves in the line K, swings the Gentleman at L with her left hand, the Gentleman moves in the line N, and with his left hand swings the Lady at O, they then return to their places at A B, the Lady in the line M, and the Gentleman in the line P, which finishes the Figure.

Hey contrary sides.*

FIG. I.

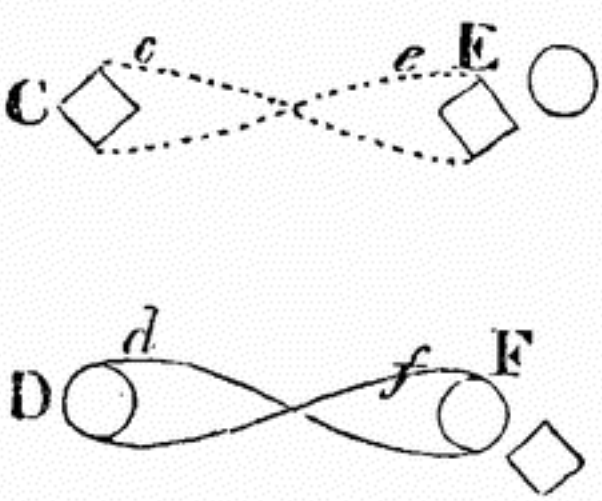


The Lady at A crosses over between the second and third Gentlemen, while the Gentleman at B crosses over between the second and third Ladies.

* When three persons perform this Figure, (as described in Fig. 7.) and all move together, it is then called the Hey, but if the second and bottom couples remain inactive, and the movement is only made by the top couple, it is then called "whole Figure on your own or contrary sides," as it may chance to be performed.

Hey contrary sides.

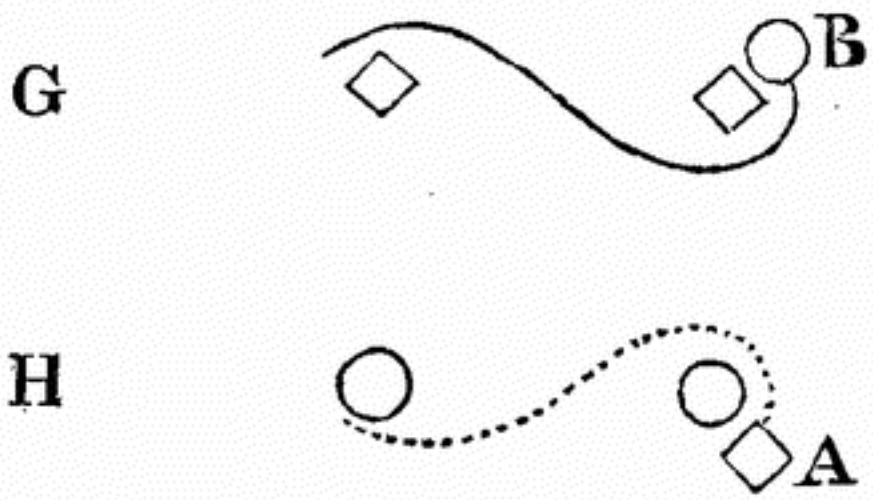
FIG. II.



The top couple are now seen at the bottom; the second Lady at C moves to E in the line *c*, while the Lady at E moves to C in the line *e*, the Gentleman at D moves to F in the line *d*, while the Gentleman at F moves to D in the line *f*.

Hey contrary sides.

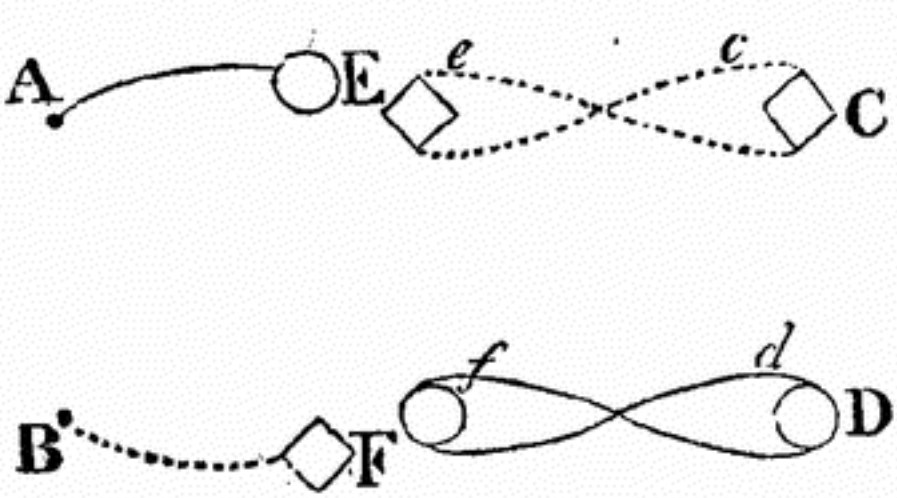
FIG. III.



The second and third Ladies, and second and third Gentlemen have now changed situations; the Lady at A passes between the second and third Gentlemen to H, and the Gentleman at B between the second and third Ladies to G.

Hey contrary sides.

FIG. IV.

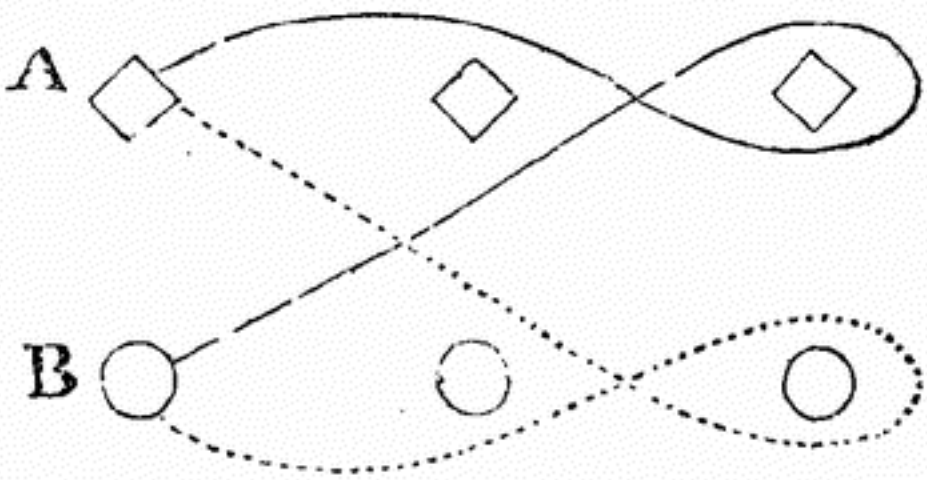


The Lady at C moves to E in the line *c*, while the Lady at E returns to C in the line *e*, the Gentleman at F moves to D in the line *f*, while the Gentleman at D moves to F in the line *d*, the top Lady moves to B, and the top Gentleman to A, which finishes the Figure.

Hey contrary sides.

The part performed by the top couple.

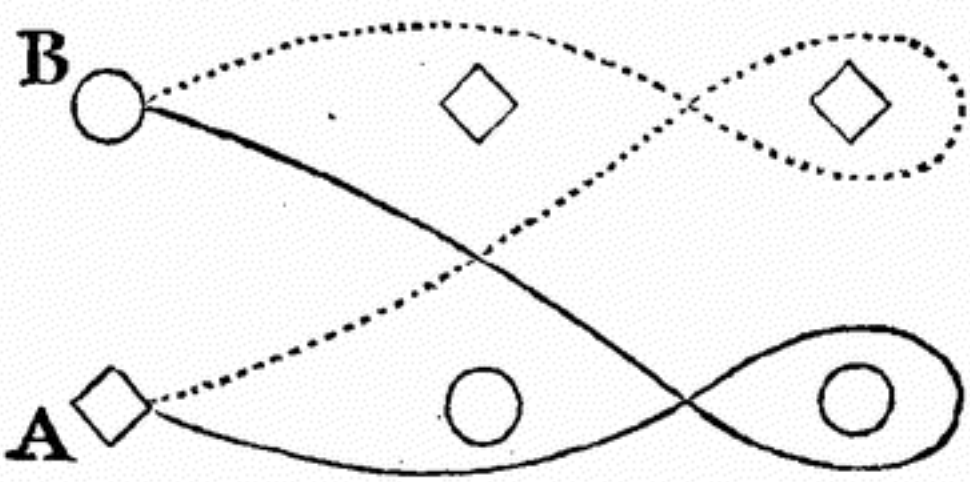
FIG. V.



This shews the whole of the Figure as performed by the top couple. The Lady and Gentleman at A B cross over at the same time, the Lady crosses between the second and third Gentlemen, and the Gentleman between the second and third Ladies, they pass round the bottom couple behind the second couple and take each other's situation.

Hey from contrary sides.

The part performed by the top couple.



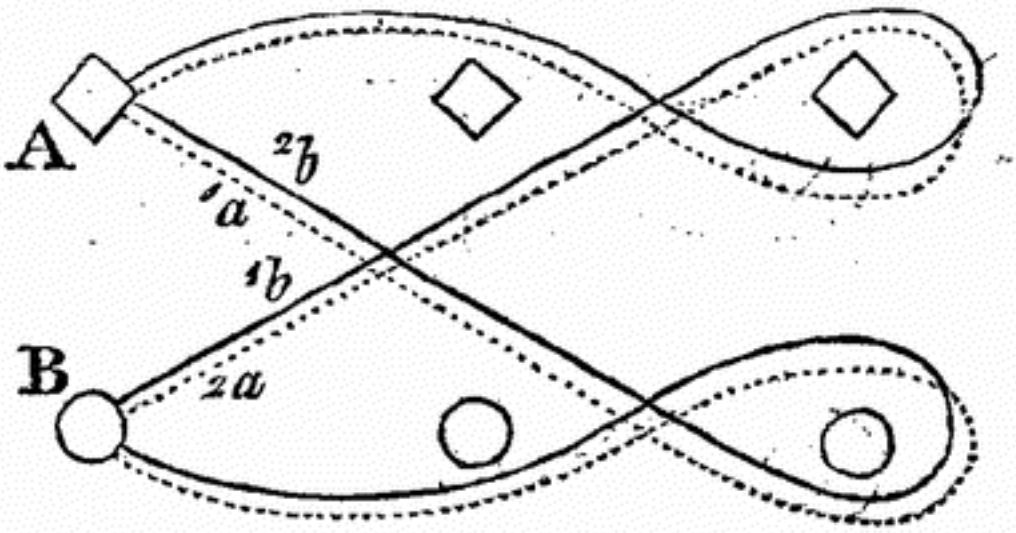
This shews the top couple on opposite sides. The Lady at A moves between the second and third Ladies round the bottom Lady back to her place, while the Gentleman does the same on the opposite side, which brings them to their original situations, the Lady to B and Gentleman to A.

N. B. After Hey contrary sides, Hey of your own sides generally follows.

The second and third Ladies and Gentlemen move in the above Figure, as shewn in Hey contrary sides, Fig. 2, 3, and 4.

Hey contrary sides, and Hey on your own sides.

The part performed by the top couple.



This shews the whole of the Figure as performed by the top couple. The Lady and Gentleman at A B move at the same time, the Lady in the line *a* 1, and the Gentleman in the line *b* 1, between the second and third couples, and continue in the same lines, the Lady to B, and the Gentleman to A; they then cross over to their own sides and perform the same Figure, the Lady in the line *a* 2, the Gentleman in the line *b* 2, which brings them back to their places and finishes the Figure.

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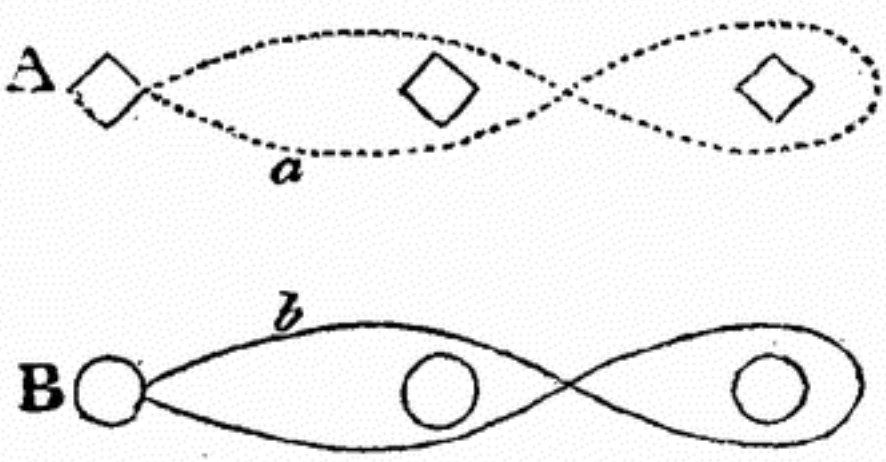
*Hey on your own side.**

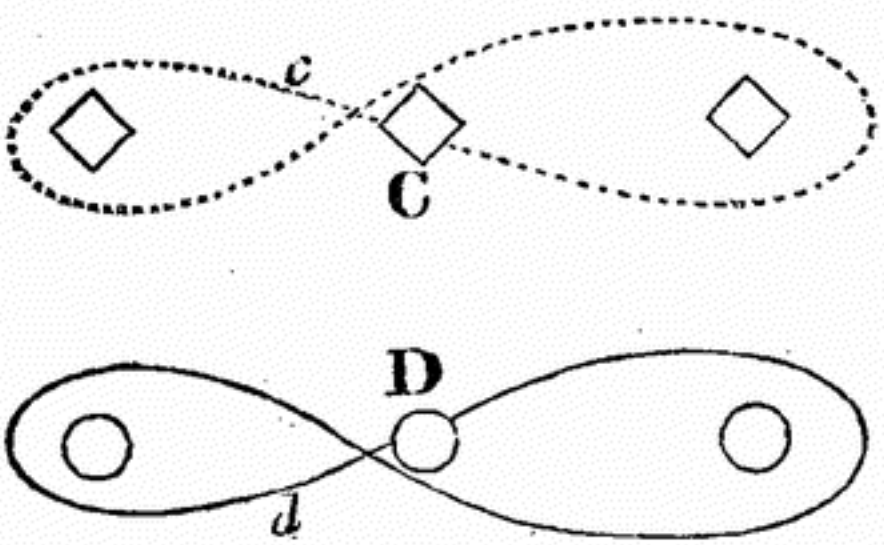


This shews the part of the Figure, performed by the top couple, which is the same as whole Figure on your own side, the Lady moving in the line *a*, and the Gentleman in the line *b*, to their places at A B.

* In this and the three following Figures the second and third Ladies, and the second and third Gentlemen move as in Hey contrary sides, Figures 2. 3, and 4.

The whole movement of the second couple in Hey on your own and contrary sides.

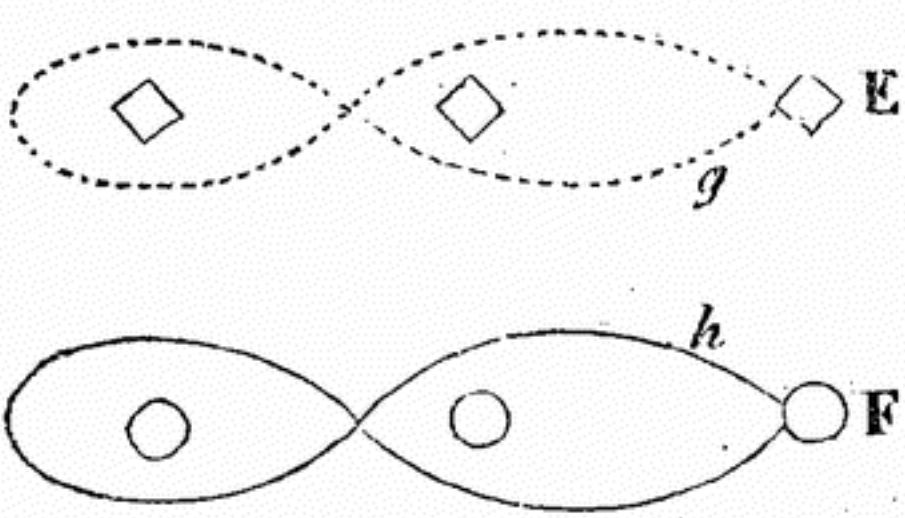
FIG. II.



The Lady at C moves in the direction *c*, and continues round the top and bottom Ladies till she returns to her situation at C, while the Gentleman at D moves in the direction *d*, round the top and bottom Gentleman, and returns to his place at D.

The whole movement of the third couple in Hey on your own and contrary sides.

FIG. III.

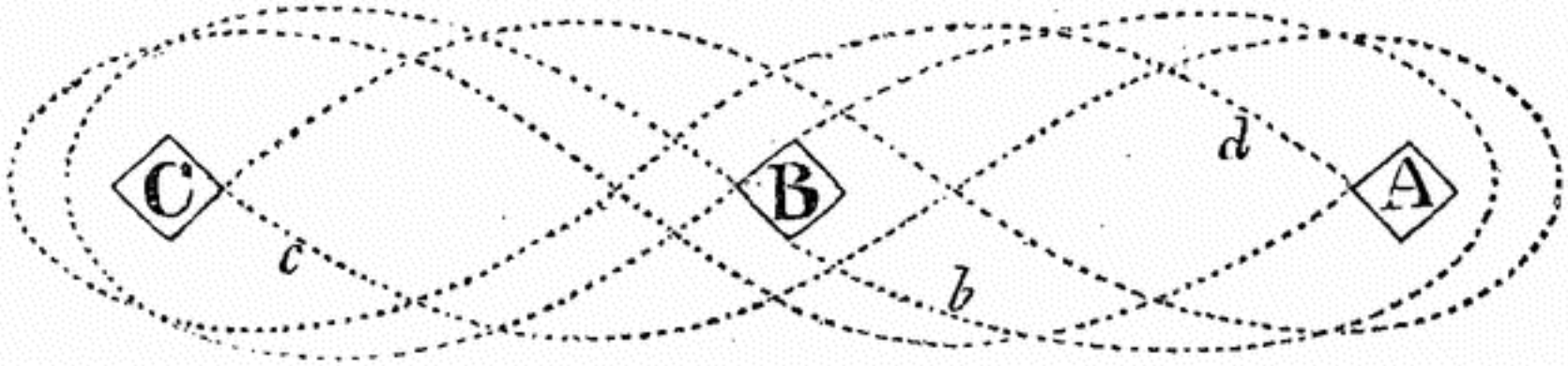


The Lady at E moves in the direction *g* round the first and second Ladies and returns to her situation at E, the Gentleman at F moves in the line *h* round the first and second Gentlemen and returns to his situation at F.

Hey.

The whole of the Figure together.

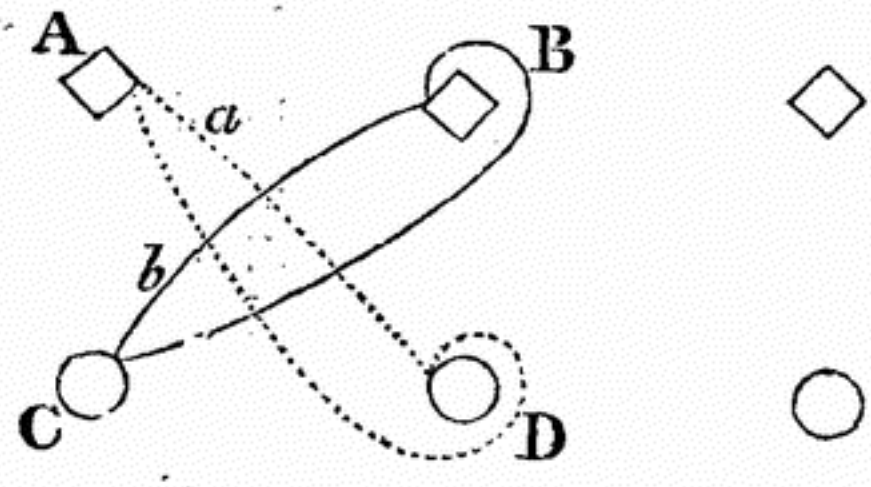
FIG. VII.



This shews the whole of the hey together. The Lady at B moves in the line *b*, the Lady at A in the line *d*, and the Lady at C in the line *c*, they all follow their respective lines till they return back to their places.

N. B. HOGARTH says this is the most beautiful Figure in Country Dancing; the Figure altogether is a cypher of SS's, or a number of serpentine lines interlacing or intervolving each other.

The first Lady turns the second Gentleman, and the first Gentleman turns the second Lady.

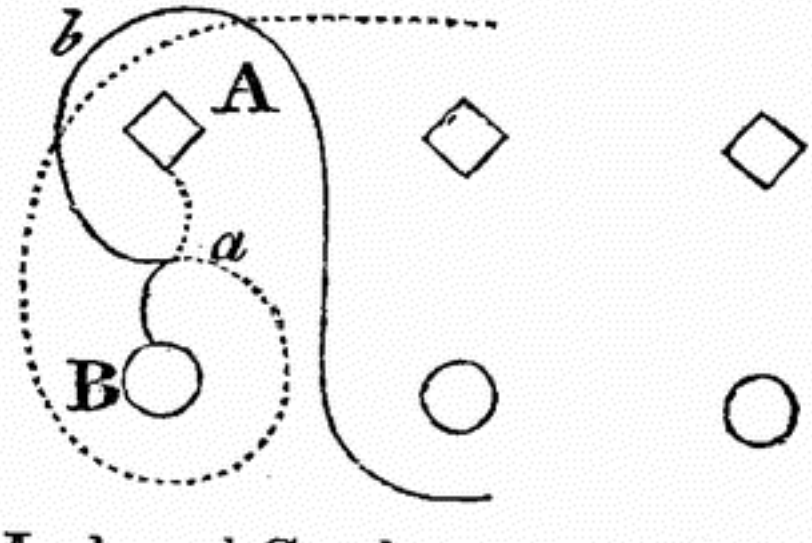


The Lady at A moves in the direction *a*, and turns the Gentleman at D with both hands and returns to her place at A, then the Gentleman at C moves in the line *b*, turns the Lady at B with both hands, and returns to his place at C, which finishes the Figure.

N.B. In this Figure, although the movements of the Lady and Gentleman are both shewn together, they are performed separately, the Gentleman remains in his place while the Lady performs her part, then the Lady remains in her place while the Gentleman performs his.

Swing with right hands then with left.

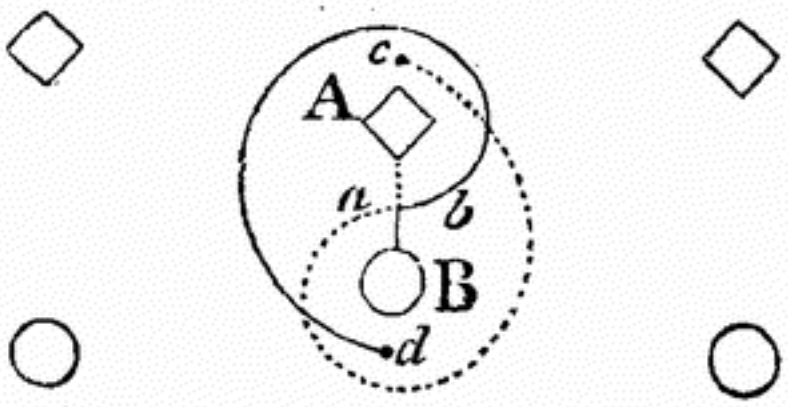
FIG. I.



The Lady and Gentleman at A B join right hands, swing round one couple, the Lady moving in the direction *a*, and the Gentleman in the line *b*, and take the situation of the second couple, who move up to A B.

Swing with right hands then with left.

FIG. II.

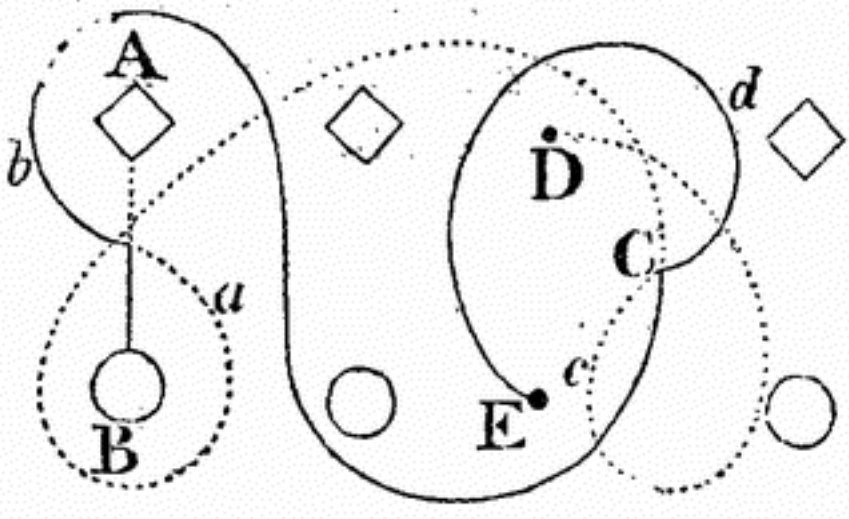


The Lady and Gentleman at A B join left hands and swing completely round, the Lady moving in the line *a* to *c*, and the Gentleman in the line *b* to *d*, which finishes the Figure.

Swing with right hands then with left.

The whole of the Figure.

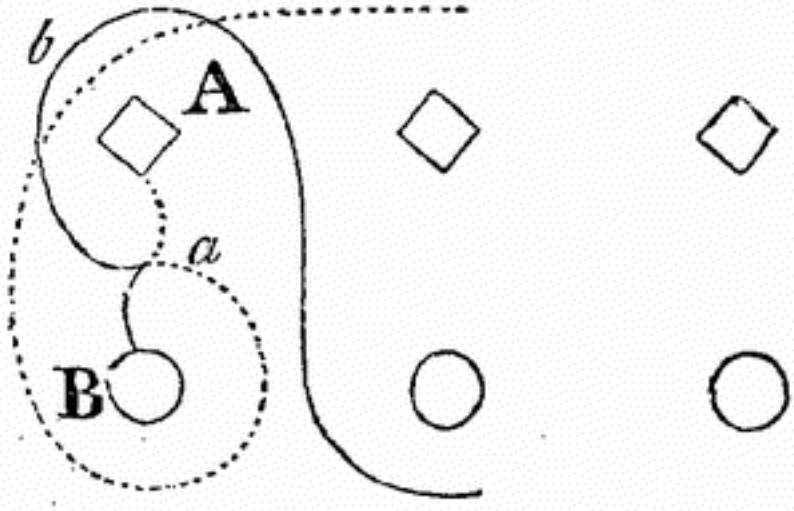
FIG. III.



The Lady and Gentleman at A B join right hands and swing round the second couple and meet at C, the Lady moving in the direction *a*, and the Gentleman in the line *b*; they then join left hands and swing completely round to E D, the Lady moving in the line *c*, and the Gentleman in the direction *d*, which completes the Figure.

Swing with right hands round the second couple, and back again.

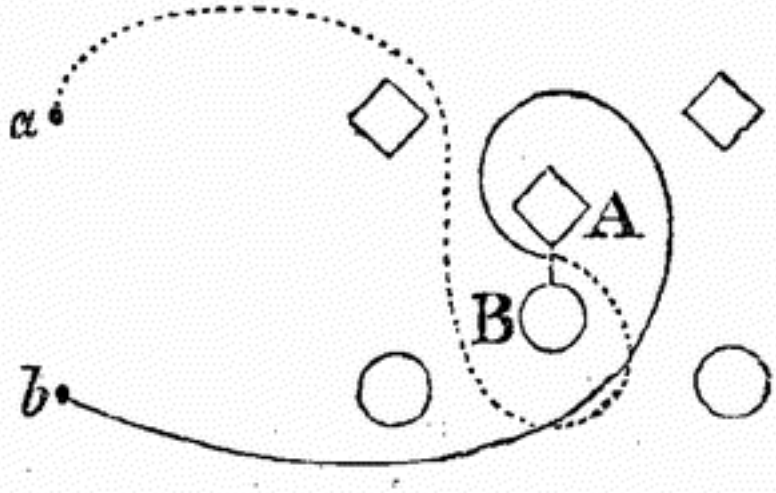
FIG. I.



The Lady and Gentleman at A B join right hands and swing round the second couple, the Lady moving in the line *a*, and the Gentleman in the line *b*.

Swing with right hands round the second couple, and back again.

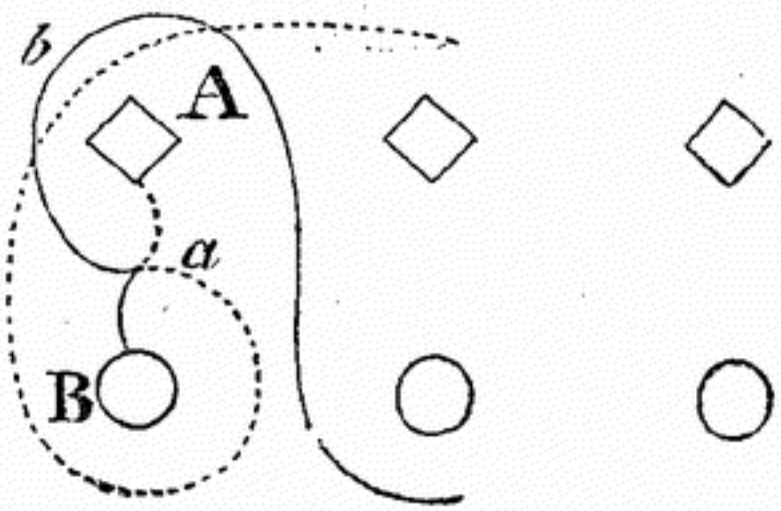
FIG. II.



The Lady and Gentleman at A B join right hands and swing round the second couple back to their original places at *a b*, which finishes the Figure.

Swing with right hands round two couple.

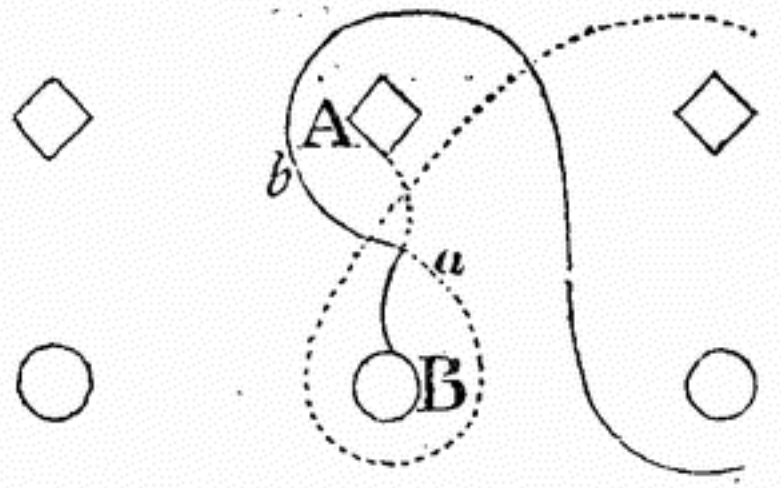
FIG. I.



The Lady and Gentleman at A B join right hands, and swing round the second couple, the Lady moving in the direction *a*, and the Gentleman in the line *b*, they then swing round the third couple, as shewn in Fig. 2.

Swing with right hands round two couple.

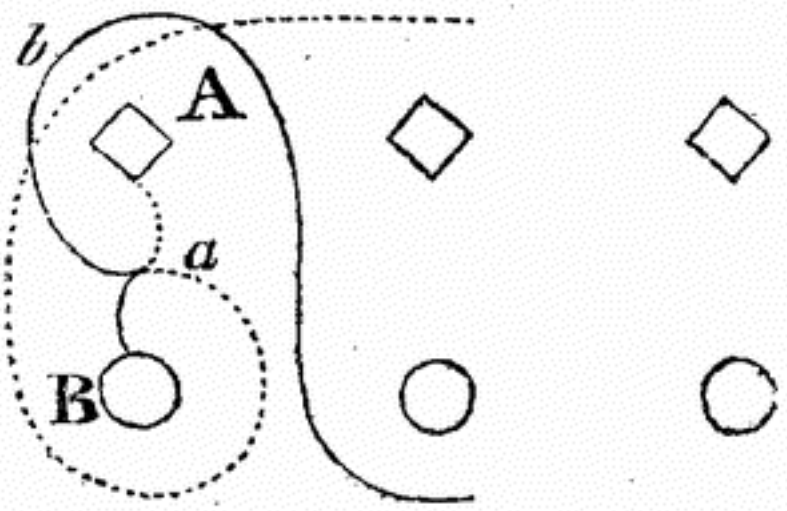
FIG. II.



The Lady and Gentleman at A B now occupy the centre or second couples' place, who swing with right hands round the third couple, the Lady moving in the direction *a*, and the Gentleman in the line *b*, which finishes the Figure.

Swing with right hands at top and in the centre.

FIG. I.

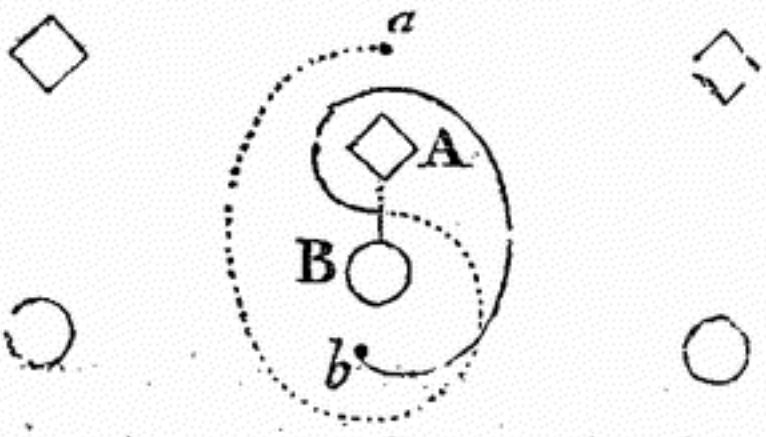


The Lady and Gentleman at A B join right hands, swing round the second couple, who move up to the top, the Lady moving in the direction *a*, and the Gentleman in the line *b*.

N.B. This Figure was formerly called " swing with right hands top and bottom.

Swing with right hands at top and in the centre.

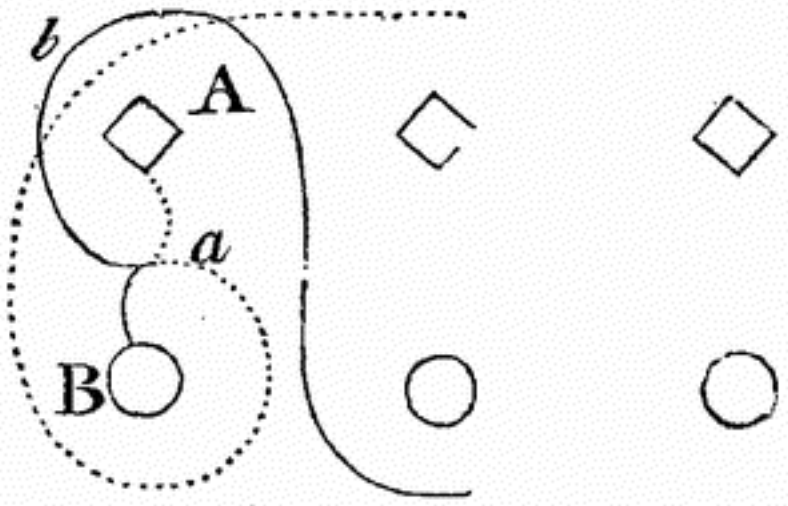
FIG. II.



The Lady and Gentleman at A B join right hands and swing completely round each other, the Lady to *a*, and the Gentleman to *b*, which finishes the Figure.

Swing with right hands round two couple, and lead up one.

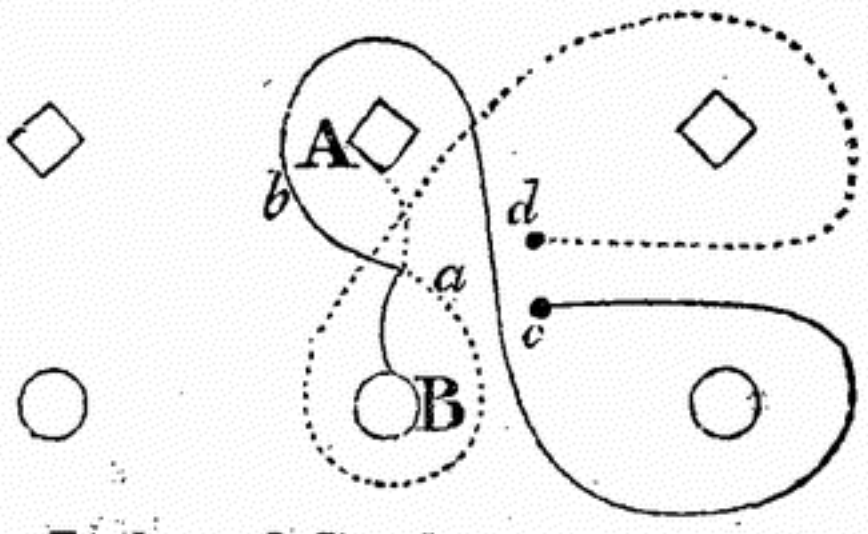
FIG. I.



The Lady and Gentleman at A B join right hands, swing round the second couple, the Lady moving in the direction *a*, and the Gentleman in the line *b*.

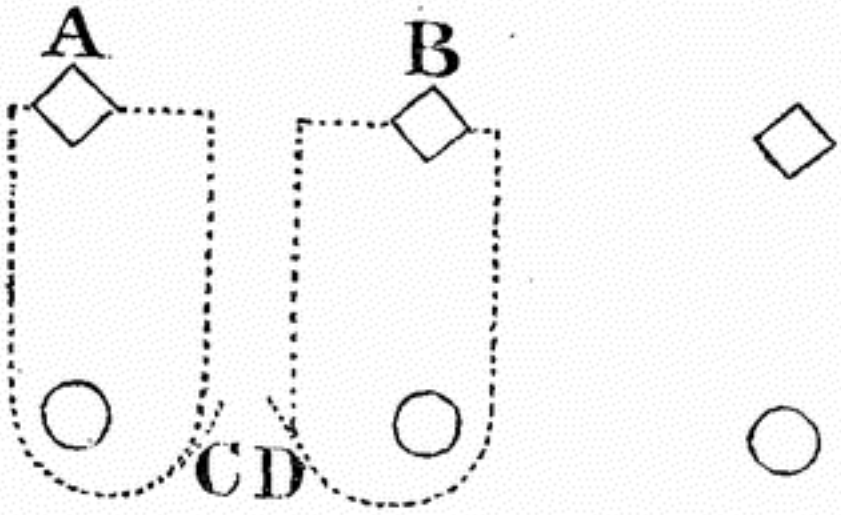
Swing with right hands round two couple, and lead up one.

FIG. II.



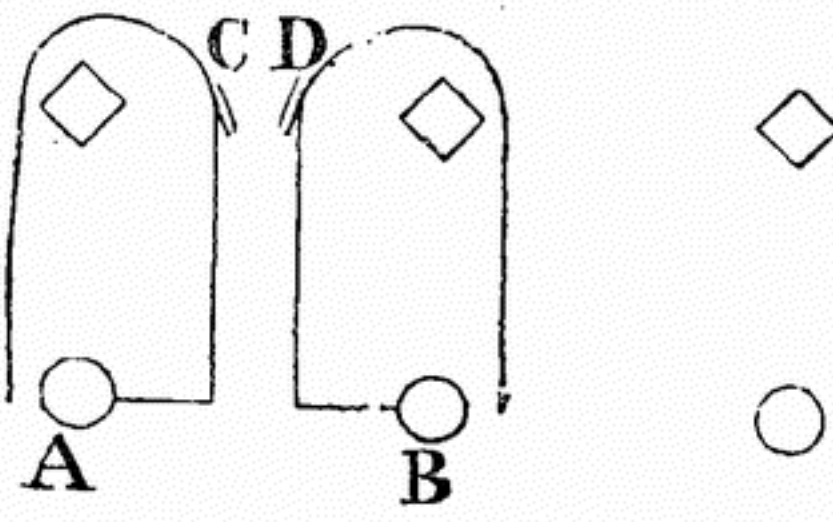
The Lady and Gentleman at A B join right hands and swing round the third couple, the Lady moving in the line *a*, and the Gentleman in the line *b*, they join hands at bottom and lead up to *d c*, which finishes the Figure.

The two Ladies cross over and set between the two Gentlemen.



The two Ladies at A B join hands, cross over, and set with the Gentlemen at C D, they then pass round the Gentlemen and return to their places at A B.

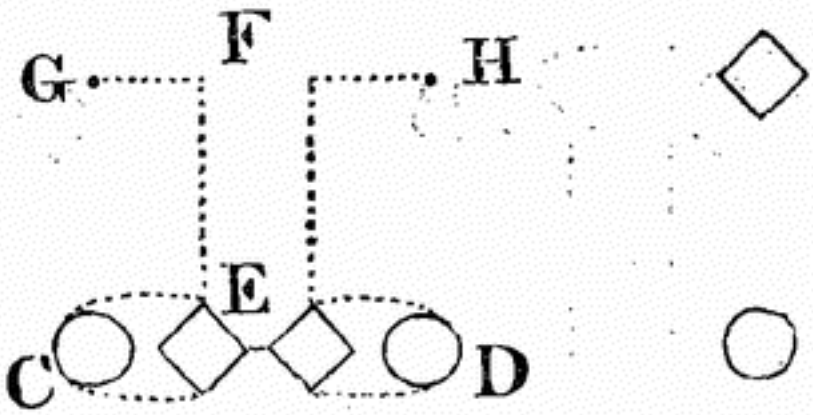
The two Gentlemen cross over and set between the two Ladies.



The two Gentlemen at A B cross over, join hands and set with the Ladies at C D, they then pass round the Ladies to their places at A B.

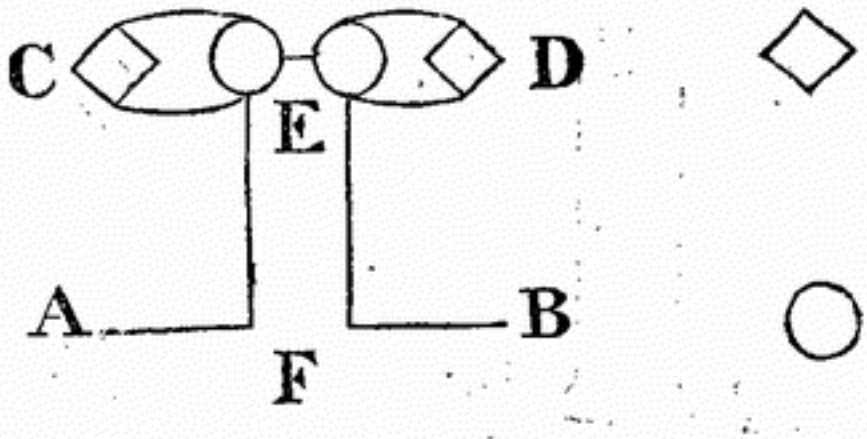
N. B. These Figures should always follow each other, and may be performed from the centre with the third couple.

The two Ladies cross over between the two Gentlemen and turn.



The two Ladies at G H join hands at F and cross over to E, they then turn the Gentlemen at C D, join hands again, and return to their places at G H.

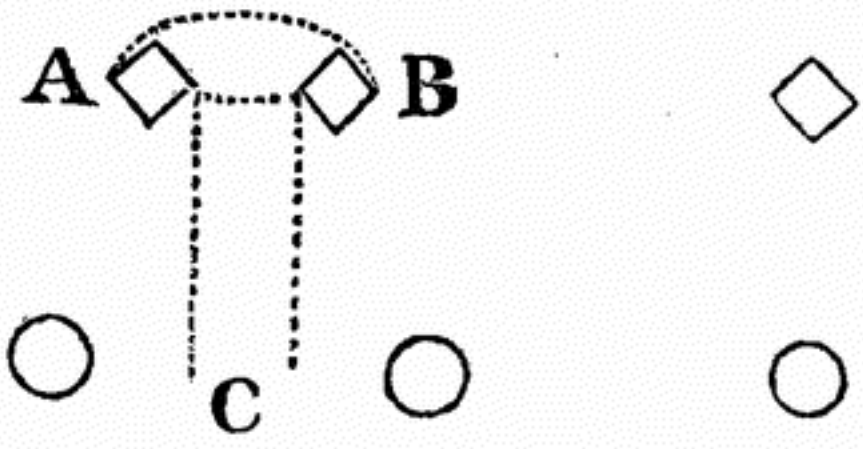
The two Gentlemen cross over between the two Ladies and turn.



The two Gentlemen at A B join hands at F and cross over to E, they then turn the Ladies at C D, join hands again, and return to their places at A B.

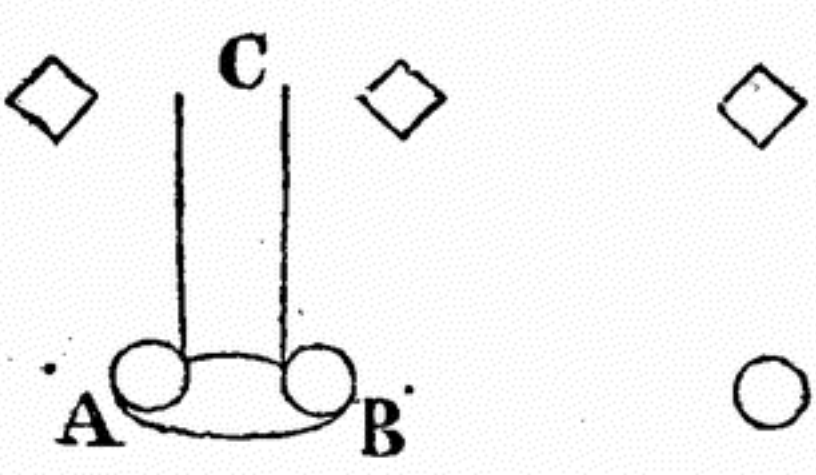
N. B. These Figures should always follow each other, and may be performed from the centre with the third couple.

The two Ladies cross over between the two Gentlemen, back again, and turn.



The two Ladies at A B join hands, cross over to C, and set with the Gentlemen, back again, and turn at A B.

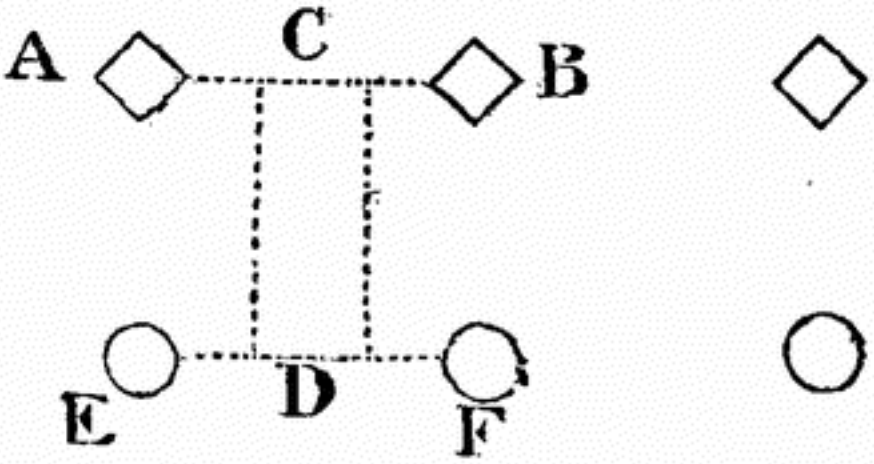
The two Gentlemen cross over between the two Ladies, back again, and turn.



The two Gentlemen at A B join hands, cross over to C, set with the Ladies, back again, and turn at A B.

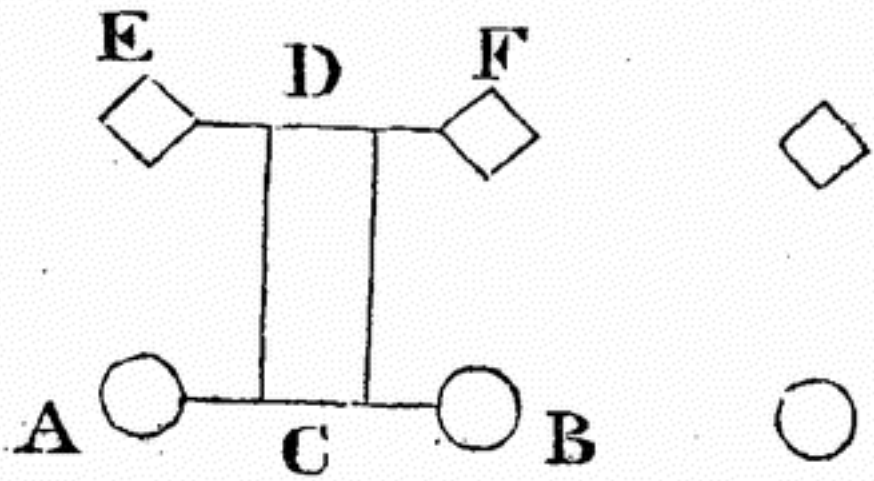
N. B. These Figures should always follow each other, and may be performed from the centre with the third couple.

The two Ladies cross over and set with the Gentlemen.



The Ladies at A B join hands at C, cross over to D, and join hands with the Gentlemen at E F, they set, and return to their places at A B.

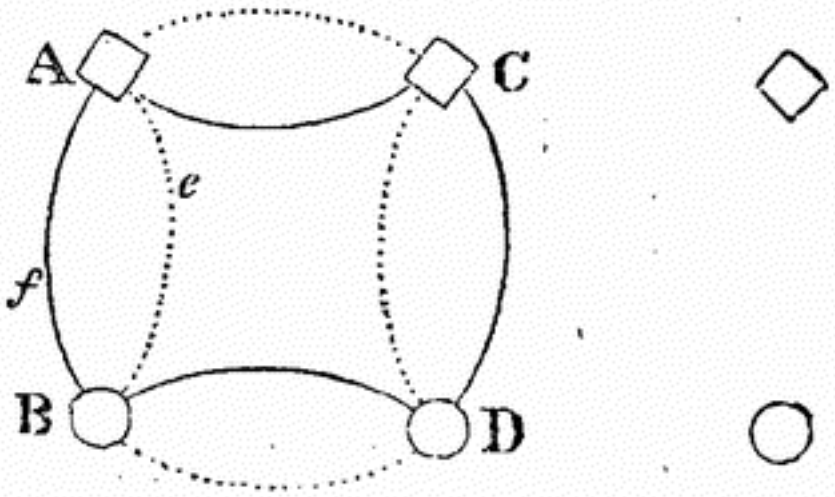
The two Gentlemen cross over and set with the Ladies.



The Gentlemen at A B join hands at C, cross over to D, and join hands with the Ladies at E F, they all four set, and the Gentlemen return to their places at A B.

N.B. These Figures should always follow each other, and may be performed from the centre with the third couple.

Chain Figure of four.

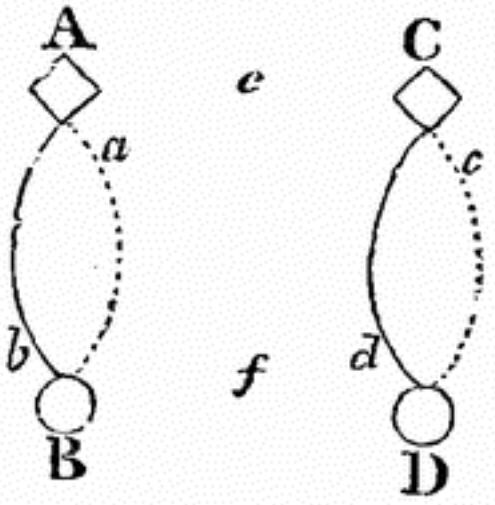


The Gentleman at B with his right hand takes the right hand of the Lady at A, he moves in the line *f* and the Lady in the line *e*; the Gentleman then with his left hand takes the left hand of the Lady at C, while the Lady with her left hand takes the left hand of the Gentleman at D, they all continue to swing with the right and left hands alternately till they all regain their original situations.

N.B. This and the following Figure may be performed from the centre with the third couple.

The movement of this Figure is similar to the Quadrille "Right and Left," it is generally performed in four bars of the music, while the Quadrille "Right and Left" is made to require eight bars, this difference arises from the number and manner of applying the steps.

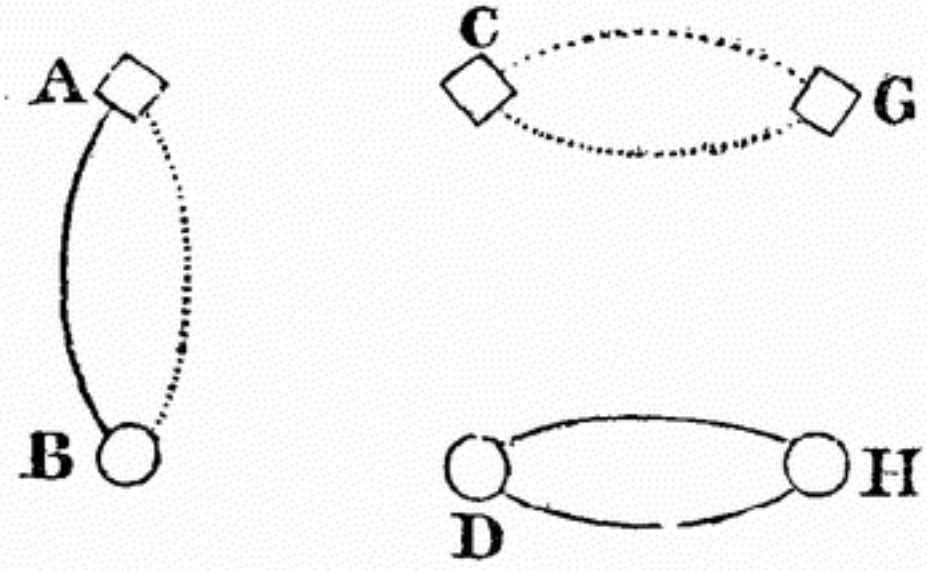
Another Chain Figure of four.



The Gentleman at B with his right hand takes the right hand of the Lady at A, he moves in the line *b*, and the Lady in the line *a*, at the same time the Gentleman at D, with his right hand takes the right hand of the Lady at C, he moves in the line *d*, and the Lady in the line *c*: the Ladies will now have changed situations with the Gentlemen; the Ladies swing with the left hands at *f*, and the Gentlemen with the left hands at *e*, the Gentlemen then swing the Ladies with the right hands, and the two Ladies and the two Gentlemen swing each other with the left hands, which brings them all into their situations, and finishes the Figure.

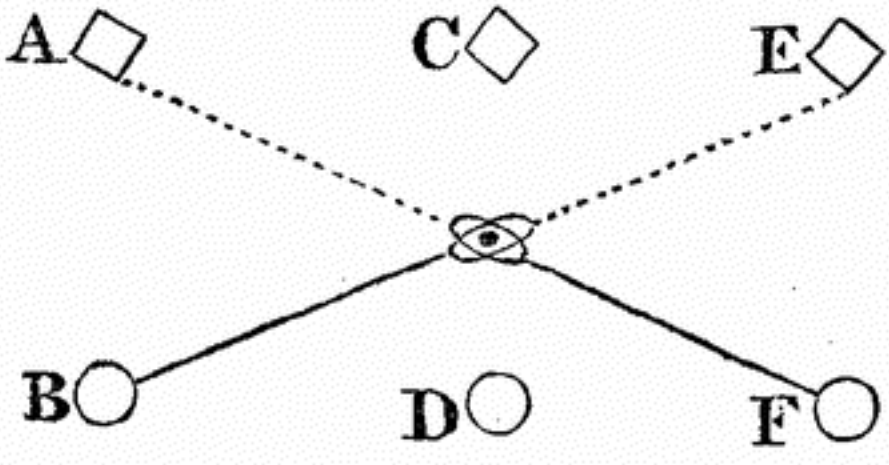
N.B. This is the Figure that has been erroneously taken for the Country Dance "Right and Left."

Chain Figure of six.



The Lady at A and Gentleman at B, the Ladies at C G, and the Gentlemen at D H, swing with the right hands, they then all swing with the left hands, continuing in a direction from right to left, swinging with the right and left hands alternately till they all regain their original situations, which finishes the Figure.

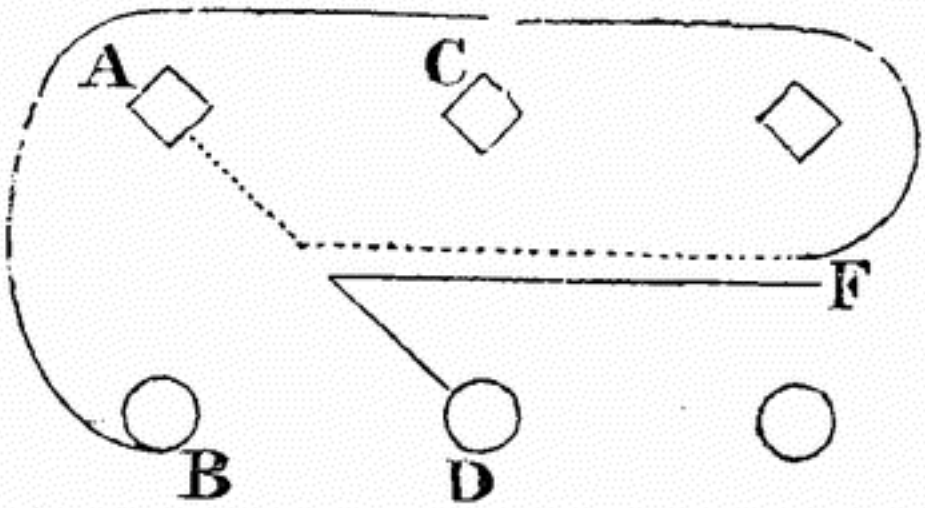
The top Lady and bottom Gentleman, and the top Gentleman and bottom Lady meet and turn.



The Lady at A and Gentleman at F advance, meet in the centre, turn, and return to their places; then the Lady at E and Gentleman at B do the same, which finishes the Figure.

*The Triumph.**

FIG. I.



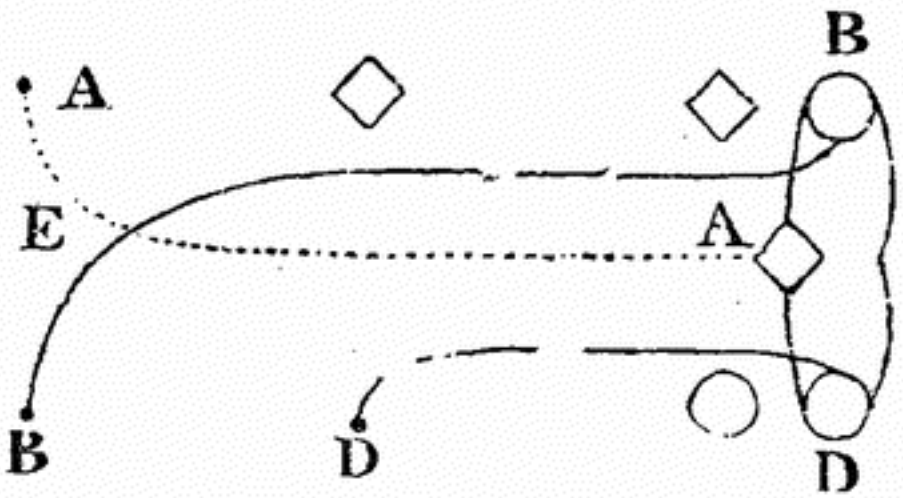
The Gentleman at D advances, meets, and leads down the Lady at A; at the same time the Gentleman at B moves round the second and third Ladies, they all meet at F.

* This and the three following Figures are danced in the succession as they are placed, nor are they seldom or ever applied to a variety of tunes, like other Country Dance Figures. but are danced to one tune, called the Triumph, see the Music, it may therefore like Sir Roger de Coverley, be called a distinct dance.

N. B. This Figure receives its name from the method of leading the Lady up the middle to her place.

The Triumph.

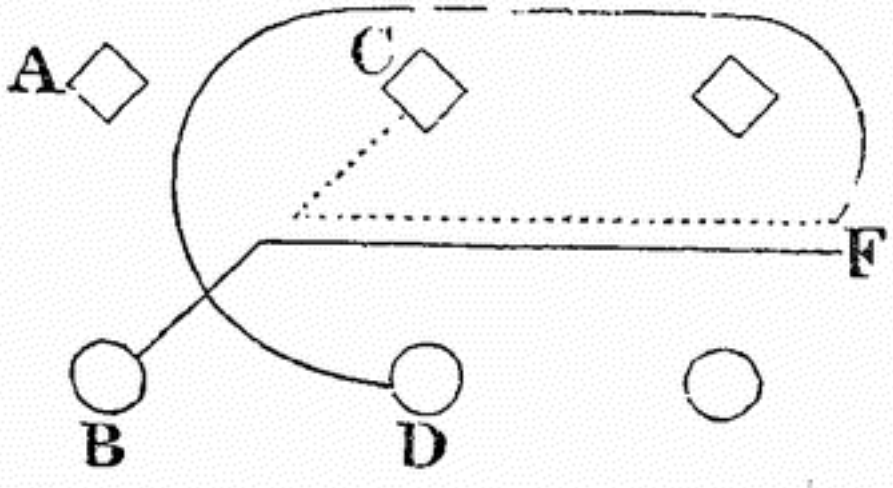
FIG. II.



The Gentleman at D with his left hand takes the left hand of the Lady at A, and the Gentleman at B with his right hand takes the right hand of the Lady at A, and with his left hand takes the right hand of the Gentleman at D behind the Lady, they then lead her up the middle in triumph, and return to their situations at A B D.

The Triumph.

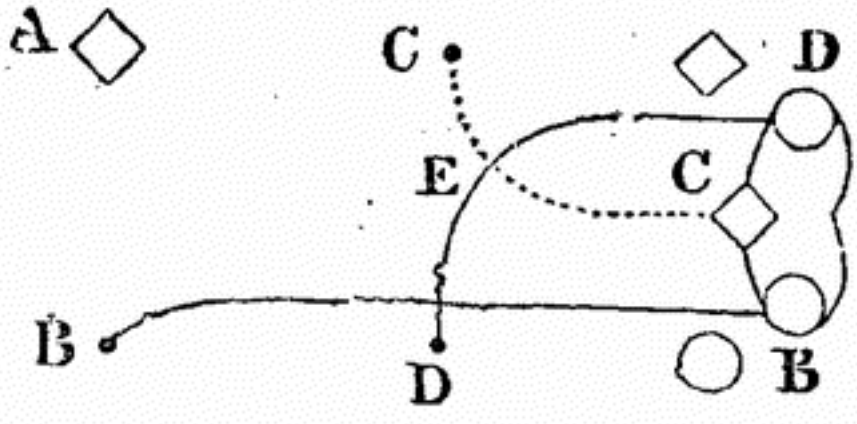
FIG. III.



The Gentleman at B advances, meets, and leads down the Lady at C, at the same time the Gentleman at D casts round the second and third Ladies, they meet at F.

The Triumph.

FIG. IV.

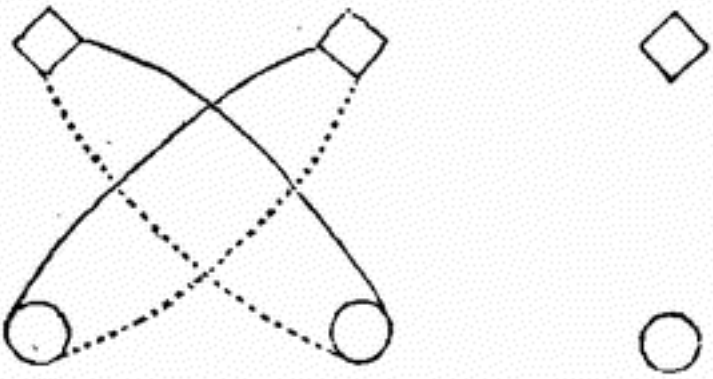


The Gentlemen at B D lead the Lady at C up the middle to C, exactly as described in Fig. 2, the Gentleman at D returns to D, and the Gentleman at B to B, which finishes the Figure.

N.B. When the Dance is performed in addition to these four movements, shewn by the Diagrams, lead your own partner down the middle and up again, and "Right and Left" are generally added to fill up all the measure of the music, as the Triumph movements require but two strains, and the music of the Dance being composed in three strains, "see the music."

Change corners.

FIG. I.

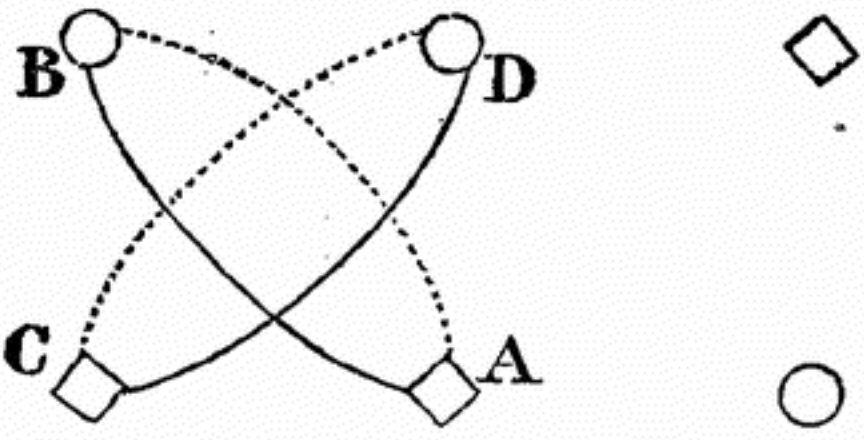


The top Lady and second Gentleman change situations, the Lady moves in the dotted line, and the Gentleman in the plain line, this may be performed with *one Chasse Jetté and Assemblé*, two bars ; then the top Gentleman and second Lady change situations with the same steps, also requiring two bars, they return to places as shewn in Fig. 2.

Note.—The movement of this Figure is similar to " Right and Left," with only this difference, that instead of all the four persons crossing over at the same time, only the top Lady and second Gentleman cross, while their partners remain inactive, then their partners cross while they remain in their places, both couples return in the same manner.

Change corners.

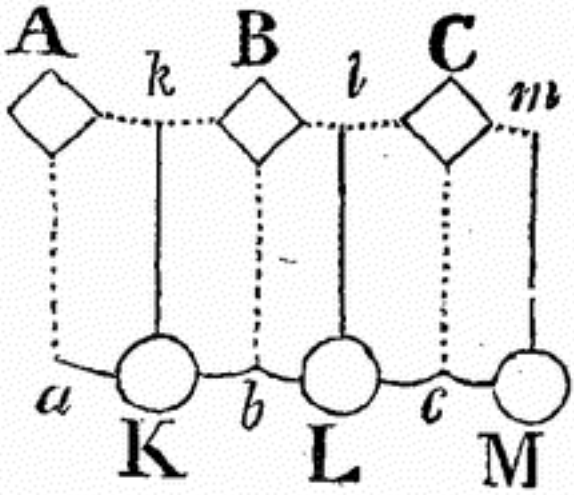
FIG. II.



The first and second couple are now seen on opposite sides, the Lady at A returns to her place at B in the dotted line, the Gentleman B to his place at A in the plain line, with the same steps and requiring the same music as Fig. 1. then the Lady C returns to her place at D in the dotted line, while the Gentleman at D returns to his place at C in the plain line, which finishes the Figure, and together require eight bars of the music.

The three Ladies and the three Gentlemen set and lead through.

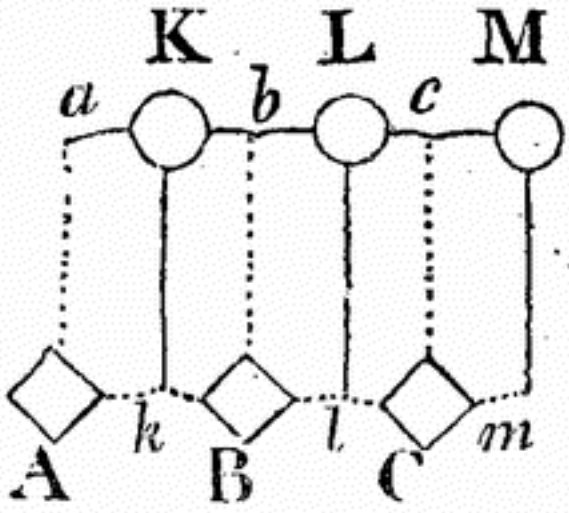
FIG. I.



The Ladies at A B C set and lead through or cross over to *a b c*, at the same time the Gentlemen at K L M set and lead through or cross over to *k l m*.

The three Ladies and the three Gentlemen set and lead through.

FIG. II.

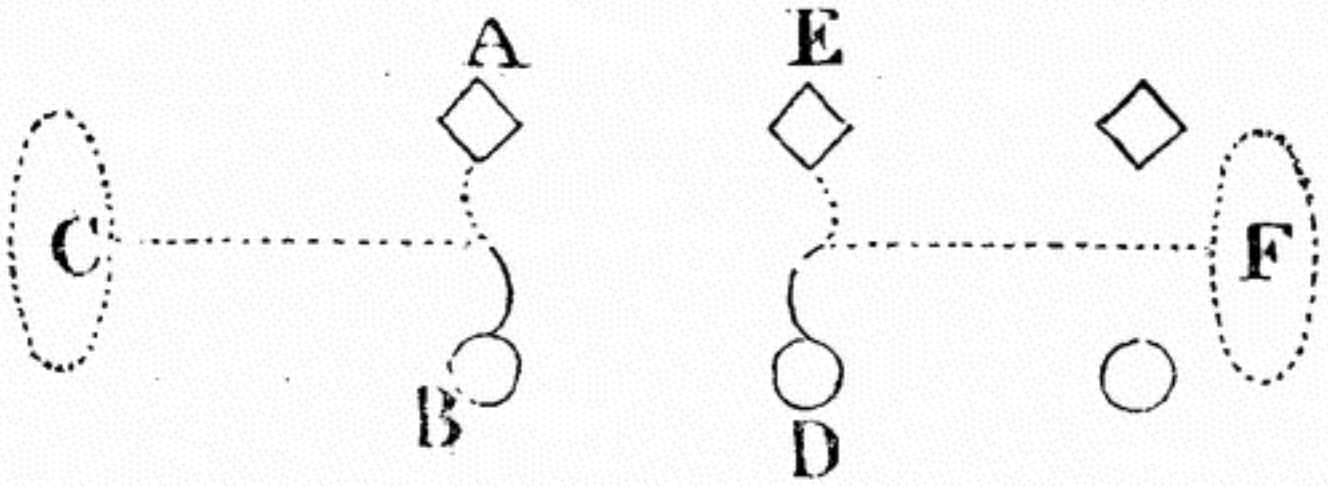


The Ladies at A B C set and return to their situations at *a b c*, and the Gentlemen at K L M set and return to theirs at *k l m*, which finishes the Figure.

N.B. In this Figure the Ladies always pass above the Gentlemen, as seen in the above Figures.

The top couple lead up, and the second couple lead down and turn.

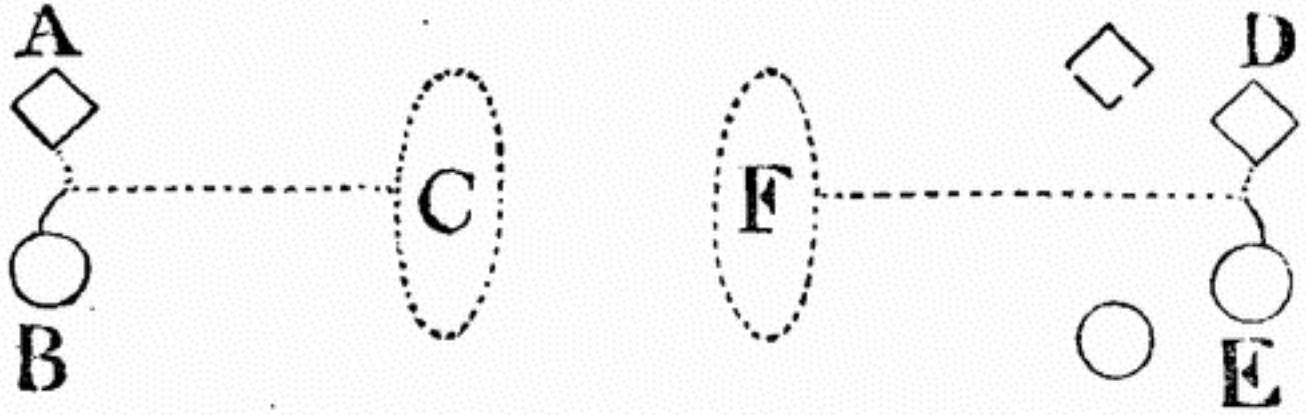
FIG I.



The Gentleman at B takes with his left hand the right hand of the Lady at A, leads her up to C, and turns her; at the same time the Gentleman at D, with his right hand takes the left hand of the Lady at E, leads her down to F, and turns her.

The top couple lead up, and the second couple lead down and turn.

FIG. II.



The Gentleman at B with his right hand takes the right hand of the Lady at A, leads her to C, and turns her; at the same time the Gentleman at E, with his left hand takes the right hand of the Lady at D, leads her to F, and turns her, which finishes the Figure.

INTRODUCTION

TO

THE MARCH.



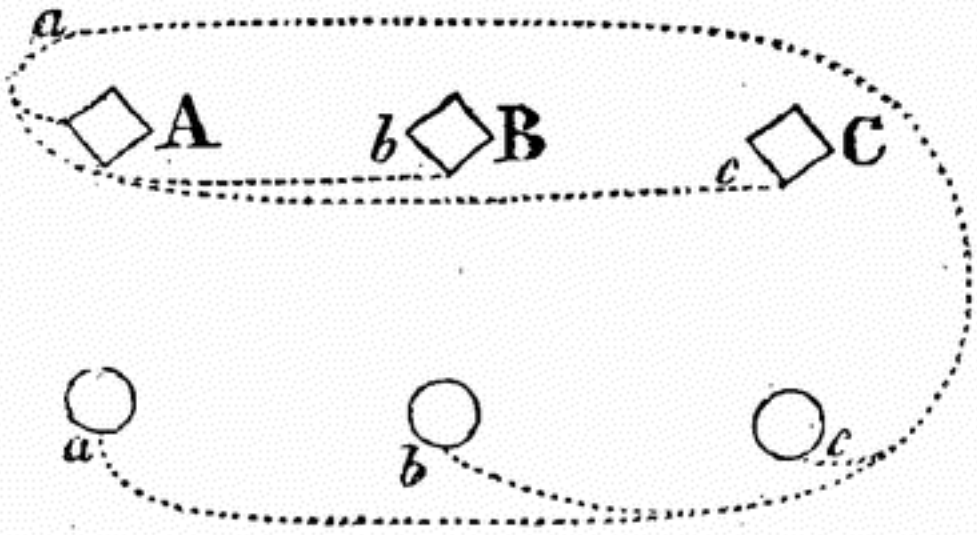
From the earliest periods, at which Country Dancing was introduced, the March has occasionally been added to and used with Country Dance Figures, to give effect, and afford variety to the Dances, and may therefore be considered as an Appendage to the System. I have given two examples, which will shew that the March is constructed for three couples. It should always be performed to a slow March Tune, as the March in Blue Beard; the Battle of Prague; Lord Cornwallis's March, &c. &c. and great care should be taken that the Tune be played very slow, so that the contrast with the Country Dance Tune may be rendered more lively and pleasing; for when the March forms a part of the Country Dance, the Dance *commences* with a March Tune, and is *followed* by a Country Dance Tune, so that to produce the intended effect, (which would otherwise be totally destroyed) the March must be played very slow,

and the Country Dance Tune quick. The March* is frequently introduced, not only to shew the contrast of the music and Figure, but serves to display the elegant grace and easy carriage of the Dancer, for which purpose scarcely any department of the art is so well calculated It has also long been and still is not only much used by several good Masters, in preparing and fashioning their pupils for the Ball Room, (a graceful method of walking and easy carriage, being indispensable requisites for the Ball Room,) but also for "Dancing" in general. The Dancer must remember that the left foot is always first used at the commencement of the March.

* The construction and use of the March will be fully pointed out and described in in a forthcoming work of the authors.

The March.

FIG. I.

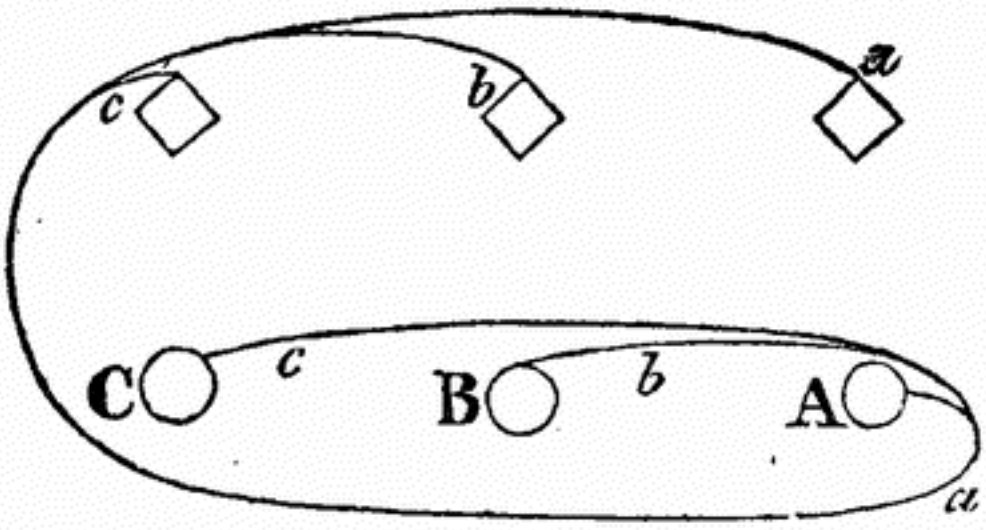


The Lady at A marches round in the direction *a* and takes the situation of the top Gentleman at *a*, the Lady at B follows in the direction *b* takes the place of the second Gentleman at *b*, and the Lady at C follows in the direction *c* and takes the place of the third Gentleman at *c*.

N. B. Care must be taken, as they all march at the same instant, to preserve the same distance as when standing, by which means they will all take the situation of the Gentlemen at the same time.

The March.

FIG. II.

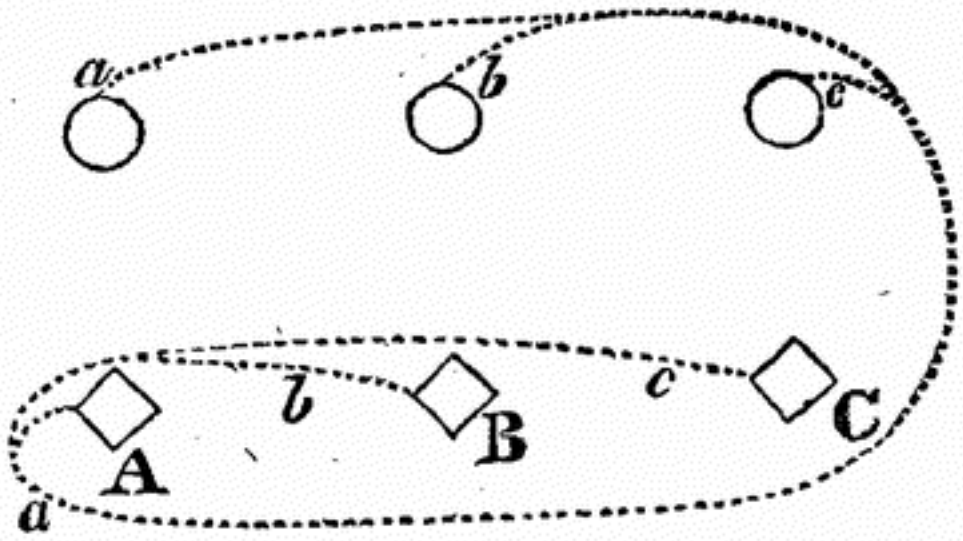


The instant the Ladies move as shewn in the former Figure, the Gentleman at A leads the March in the direction *a*, the Gentleman at B following in the line *b*, and the Gentleman at C in the line *c*; the Gentleman at A takes the place of the bottom Lady at *a*, the Gentleman at B that of the second Lady at *b*, and the Gentleman at C that of the Lady at *c*.

N. B. The same distance should be observed in marching by the Gentlemen as described for the Ladies in the former Figure.

The March.

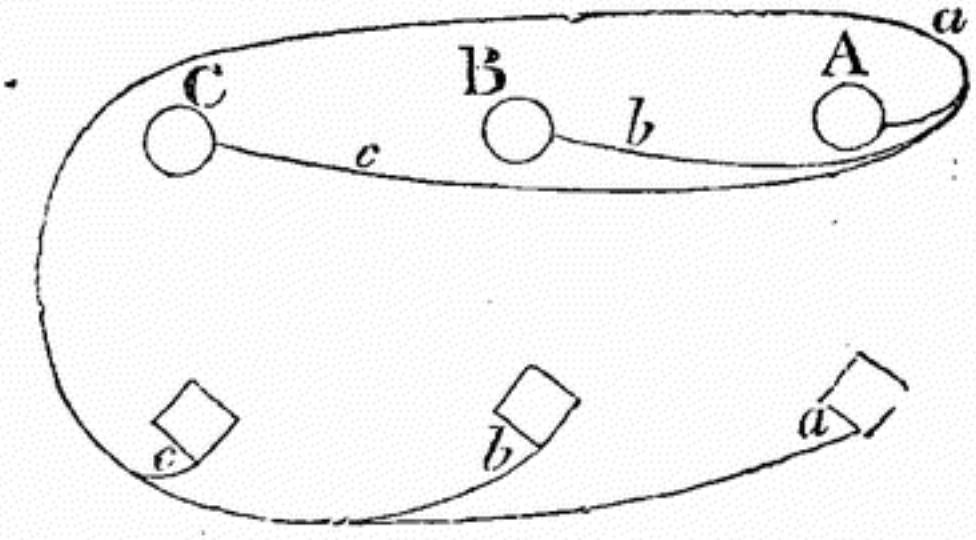
FIG. III.



The Lady at A leads the March back in the direction *a*, the Ladies at B C following in the lines *b c* till they all regain their original situations at *a b c*.

The March.

FIG. IV.



At the same time with the Ladies, the Gentleman at A leads the March back in the direction *a*, the Gentlemen at B C follow in the lines *b c* till they regain their situations at *a b c*, which finishes the Figure.

SIR ROGER DE COVERLEY,

OR

THE FINISHING DANCE.

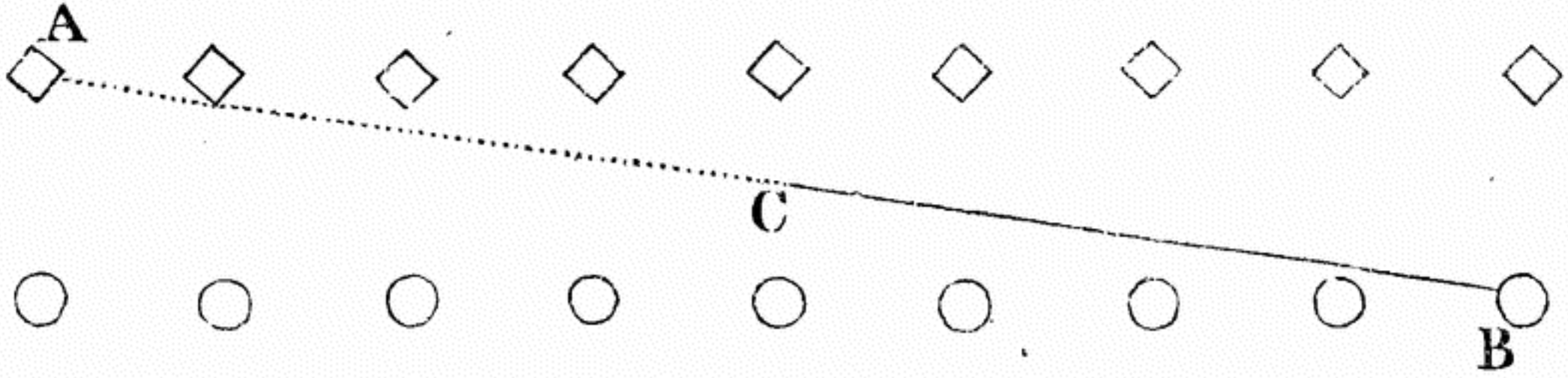


THIS Dance was composed expressly for a finishing Country Dance, about 100 years ago, and derived its name from Addison's Sir Roger De Coverley, so frequently mentioned by him in his popular Essays in the Spectator, and is the only whole Dance given in this System. The Figures of which it is composed being permanent and unalterable, and thereby differing in its construction from all other Country Dances. It is capable of being performed by a whole set, however numerous; the top Lady and bottom Gentleman commencing the Dance by meeting in the centre, (see Diagrams) and has a tune bearing its name, composed expressly for it in $\frac{9}{8}$, which is given to enable the Dance to be performed more correctly. It is necessary, that the persons who are to perform this Dance, should place themselves very widely apart, and exactly opposite to each other, that the top Lady

and bottom Gentleman may have sufficient space in which to perform the different Figures in the centre, and that the performers may with proper ease promenade and cross over, &c. and where the set is very numerous, it is allowed to the couple going down, to miss every alternate couple, so as to cross over two couple instead of one, and it must be observed, that in crossing over the Lady must pass in front of or before the Gentleman. At all Balls properly regulated, this Dance should be the finishing one, as it is calculated from the sociality of its construction, to promote the good humour of the company, and causing them to separate in evincing a pleasing satisfaction with each other.

Sir Roger De Coverley, or the finishing Dance.

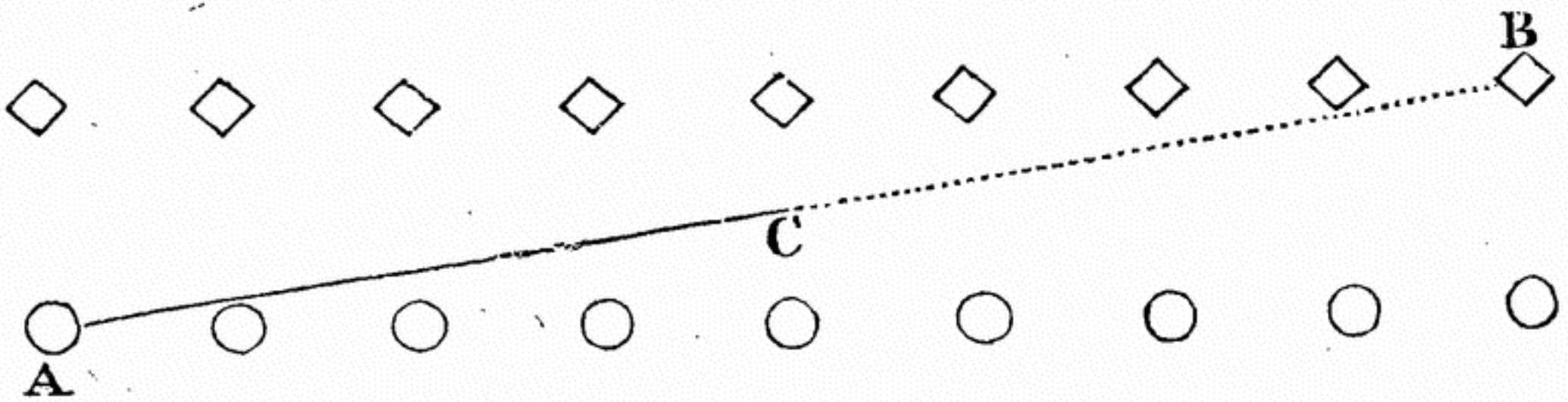
FIG. I.



The top Lady at A and the bottom Gentleman at B advance and meet at C, and retreat to their places, the Lady to A and the Gentleman to B.

Sir Roger De Coverley, or the finishing Dance.

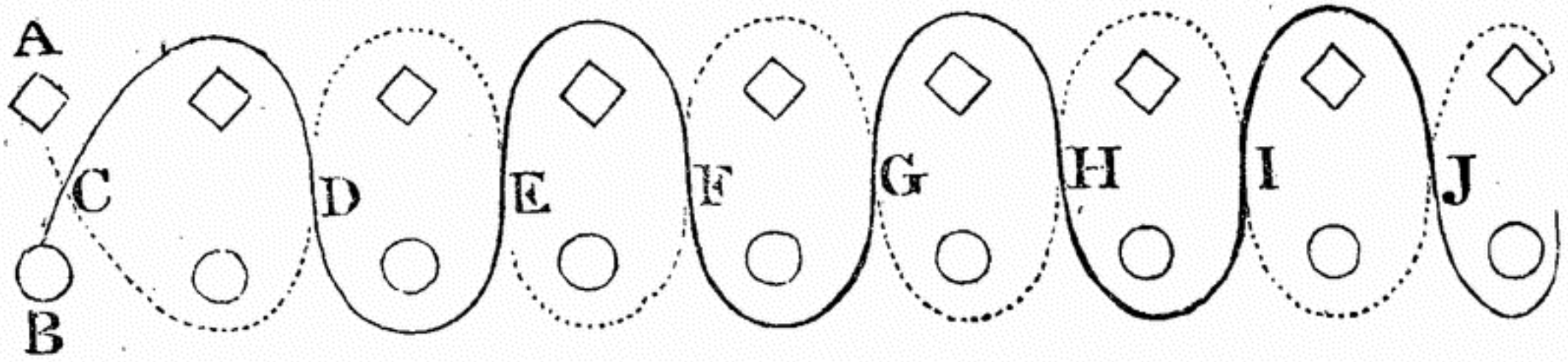
FIG. II.



The bottom Lady at B and the top Gentleman at A, meet at C and retreat to their places; the top Lady and bottom Gentleman then advance to the same situation and turn with their right hands; the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet and turn with their left hands, the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet and turn with both hands; the bottom Lady and top Gentleman do the same; they then meet and allemande round each other, the bottom Lady and top Gentleman do the same.

Sir Roger De Coverley, or the finishing Dance

FIG. III.

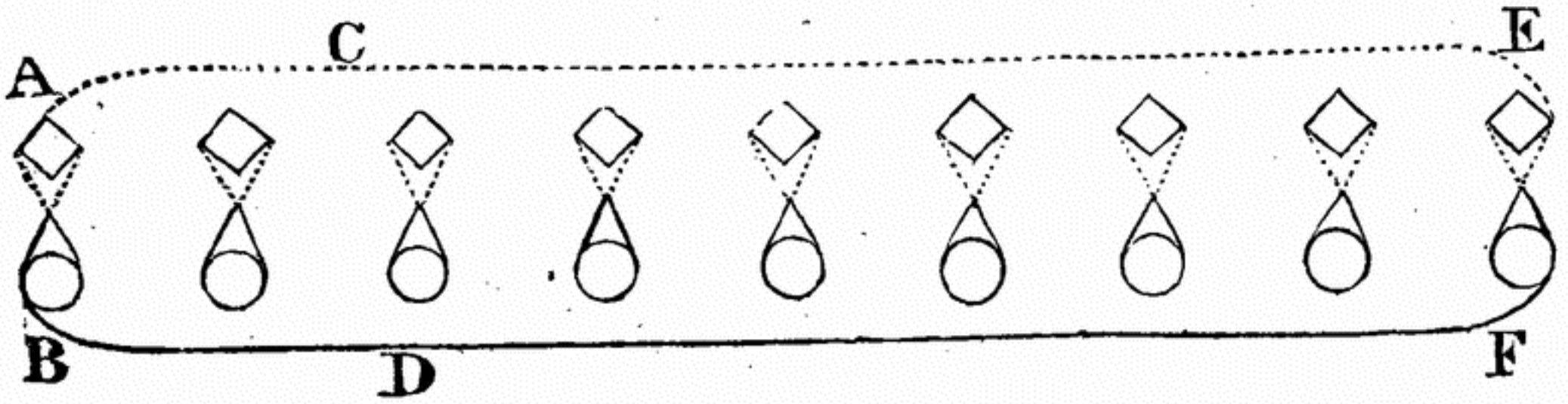


The top couple at A B pass each other at C and cross over every couple till they get to the bottom, they pass each other at D E F G H I J.

N. B. Should the set be very long, they may cross over every other couple, missing a couple each time.

Sir Roger De Coverley, or the finishing Dance.

FIG. IV.



They now promenade up the centre from E F to A B, then cast off the Lady in the line C, and Gentleman in the line D, all the couples following them, beginning from the bottom, by which means they all regain their situations, except the couple which began the dance, who will be now at the bottom of the room.

N.B. This dance may be performed by any number of persons. It was not intended in this work to give any whole dances, but as this is so different in its movements from any other, the author thought proper to insert the whole of it.

THE NEW FIGURES.

As novelty in Dancing as in every other amusement, is the author and promoter of an enlivening vivacity, and invariably affords encouragement to the learners of those sciences, where it may properly be introduced and applied, and knowing full well, that it is equally irksome for good Dancers to be always using the same Figures, as for a professed musician to be continually playing the tunes of "God save the King," and "Foot's Minuet;" and from the repeated suggestions of several good Dancers, and at the particular request of a great number of the author's Friends and Pupils; and in order to answer the purposes of *novelty* and *variety*, and to promote and encourage as far as possible the *instruction* of *learners*, and the *more pleasing amusement* of the *votaries* of *Dancing*. The author has been induced to compose and arrange a variety of NEW FIGURES,* which he

* The author has found by consulting the "*Old collections*," that no *New Figures* had been composed worthy of being transmitted to posterity, except a few, which, from their being general favourites, became, and have remained *Stock Figures* for upwards of an hundred years, and no further supply has been made, but of some movements, which from their being altogether of a *heterogenous*, *unmeaning*, *confused*, and *useless* nature, are by this System (as they could never be reduced to it) totally exploded.

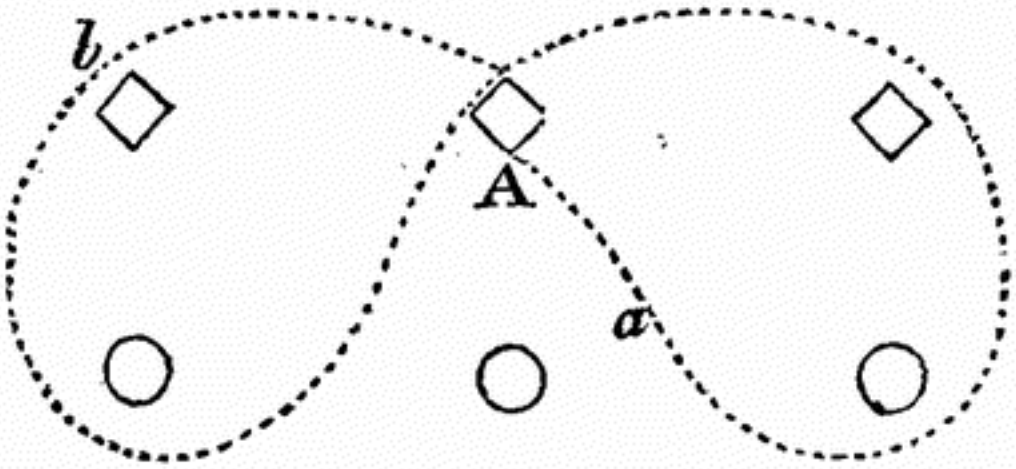
submits, as being entirely of *his own invention* and *composition;* yet, admitting the possibility of Figures *similar* to them having heretofore been performed, he can confidently affirm, that of the *fact*, of any such having existed, *he is totally ignorant*, and that if any such *ever did* exist, they must have long since been lost, for the want of their being published and explained by Diagrams. *These* "New Figures," will, no doubt, consequently be found to be an additional means of encouraging to so *social a department* of the science as "*Country Dancing*," has ever been considered. The "*Old Figures*," which are given in the fore-part of the work, (it may not be amiss to mention here) have received from him no additions whatever, as he has only simplified and reduced them to their proper lengths and situations, where it was found necessary, from their being connected with improper and illegitimate movements, and has thereby been able to present them in their primitive state, and notwithstanding that these "*New Figures*," may in their various evolutions partake in some respects of the movements contained in some of the "*Old Figures*," yet the *principal part* and *effect* of the several Figures will be different, and still in *uniformity* with the *present correct system* of English Country Dancing, each Figure being performed as it properly ought either from the *top* or the *centre*, and not as was the case with the *rejected*

Old Figures, in which the *bottom* or *third* couple began first. These absurdities can no longer exist, now that a regular system is adopted. Amongst these has been avoided the introduction of any Figures, leaving the Dancer on contrary sides, or *lower* down the Dance than *one* couple, though he has been unable to dispense with several of the "*Old Figures*" admitted into this System, (from their being so long established) which leave the Dancer between the *third* and *fourth* couples, that is, down *two* couples *instead* of *one;* but as he could not introduce them into the Tables, he has directed their correct performance, and explained their *uses*, that they may be properly adapted to the music, in the chapter "*of irregular and unsystematical Figures.*" It has been for the want of a regular system being adópted and acted on, and the *Figures* shewn by means of *Diagrams*, that these Figures have found their way in, amongst the rest. The *time* the "*New Figures*" take in their performance, will be seen in the chapter entitled "*the length and uses of the New Figures,*" in which *their* lengths are compared with the "*Old Figures.*" The derivation of their names proceeds partly from the geometrical Figures, described in their performance, and partly, from the movements between the couples.

NEW FIGURES.

Round top and bottom couples.

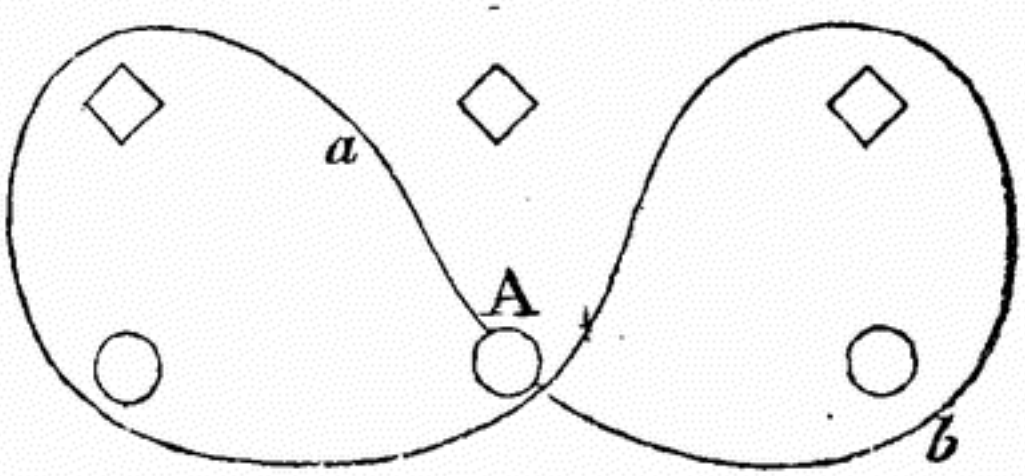
FIG. I.



The Lady at A moves in the direction *a* round the third couple, then round the top couple, and returns in the direction *b* to her situation at A.

Round bottom and top couples.

FIG. II.

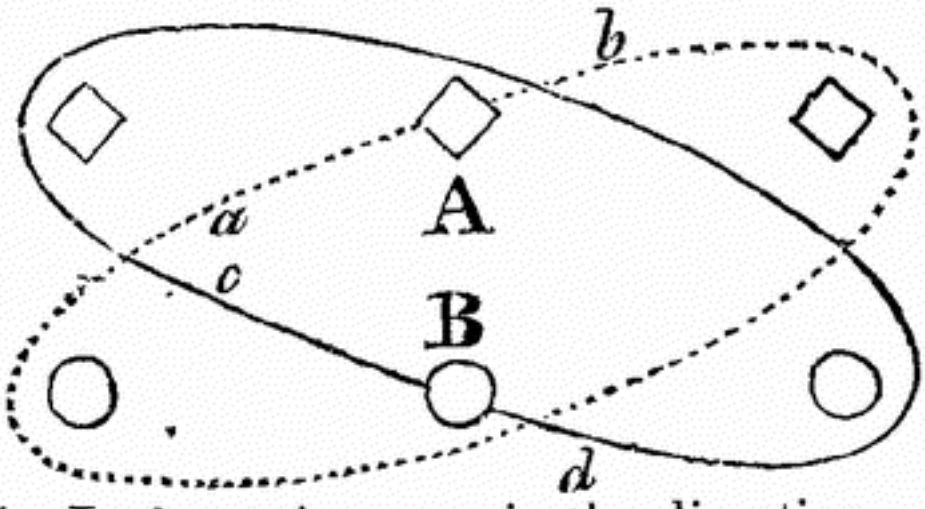


The Gentleman at A moves in the direction *a* round the top couple, then round the third couple, and returns to his situation in the direction *b*.

N. B. The Gentleman performs his part of the Figure at the same time the Lady performs her part.

Cross corners.

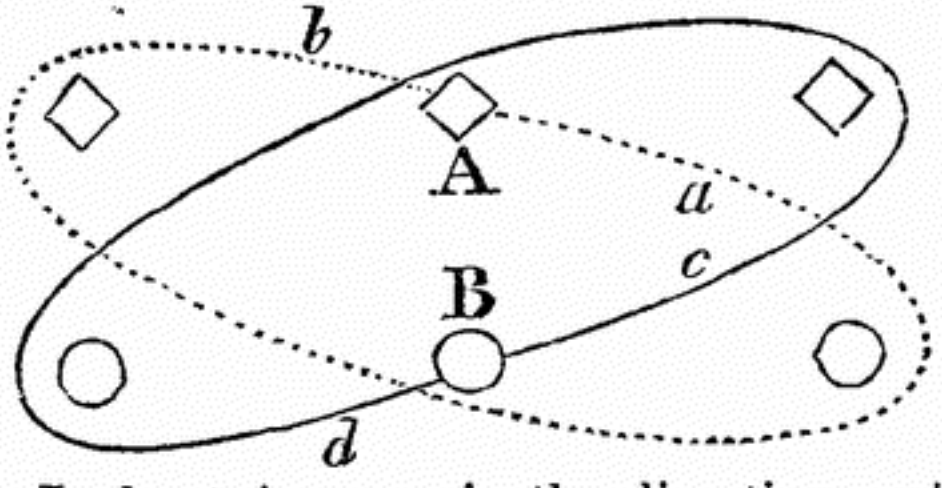
FIG. I.



The Lady at A moves in the direction *a* at the same time the Gentleman at B moves in the direction *d*, the Lady passes round the top Gentleman, then the bottom Lady, and returns to her situation in the direction *b*, the Gentleman passes round the bottom Gentleman, then round the top Lady, and returns to his situation in the direction *c*.

Cross corners.

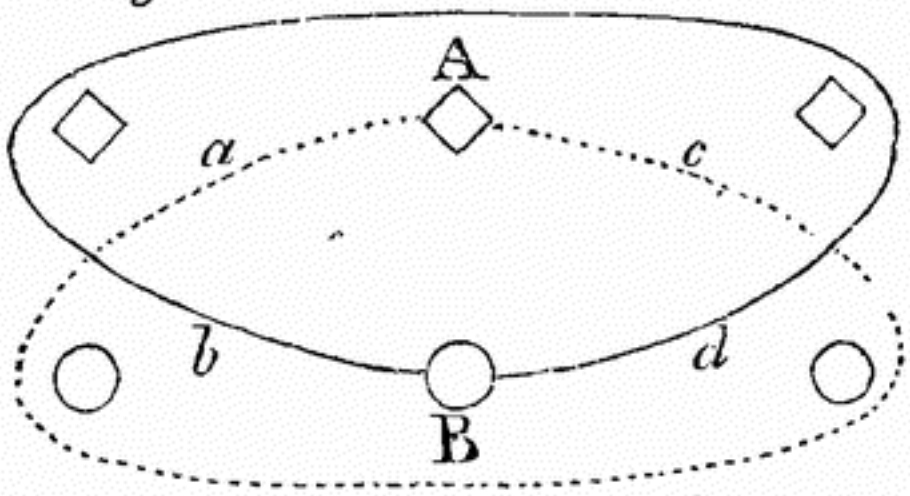
FIG. II.



The Lady at A moves in the direction *a* at the same time the Gentleman at B moves in the direction *d*, the Lady passes round the bottom Gentleman, then the top Lady, and returns to her situation in the direction *b*; the Gentleman passes round the top Gentleman, then the bottom Lady, and returns to his situation in the direction *c*, which finishes the Figure.

N. B. These Figures may be performed separately.

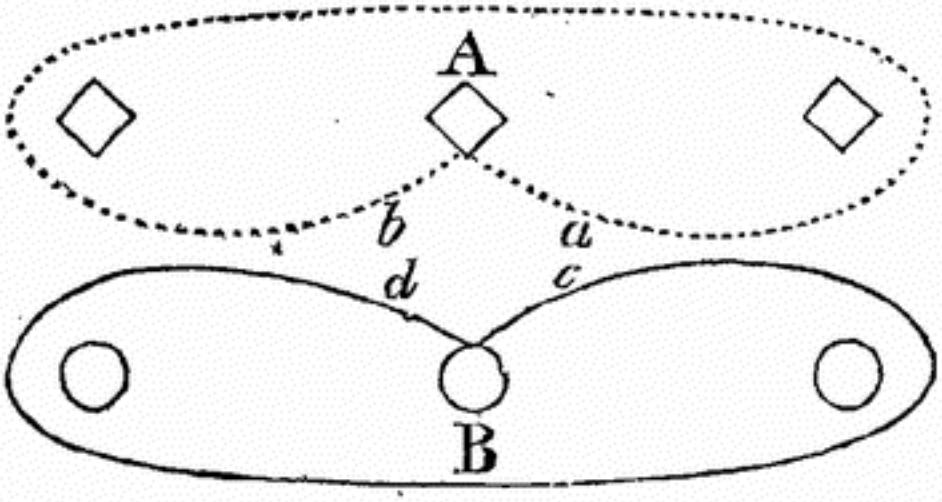
The Gentleman moves round the Ladies, and the Lady moves round the Gentlemen.



The Lady at A moves in the direction *a* round the top Gentleman, at the same time the Gentleman at B moves in the direction *b* round the top Lady, the Lady continues round the bottom Gentleman and returns to her situation in the direction *c*, while the Gentleman passes round the bottom Lady and returns to his situation in the direction *d*.

N. B. This Figure may be repeated in opposite directions.

Lead through the bottom and round the top.

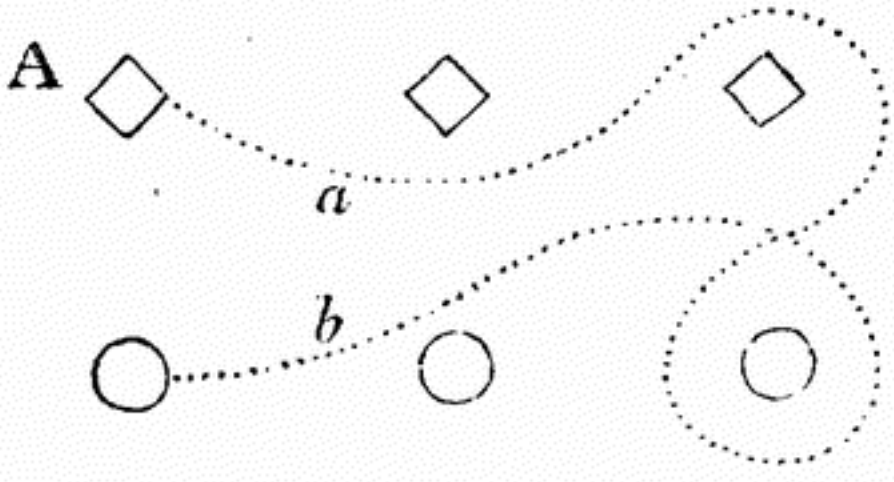


The Lady at A moves round the bottom Lady in the direction *a*, at the same time the Gentleman at B moves round the bottom Gentleman in the direction *c*, the Lady passes outside round the top Lady and returns to her place in the direction *b*, the Gentleman passes outside round the top Gentleman and returns to his situation in the direction *d*, which finishes the Figure.

N. B. This Figure may be performed in the opposite direction, the Lady and Gentleman moving first round the top couple and then round the bottom.

The Snake.

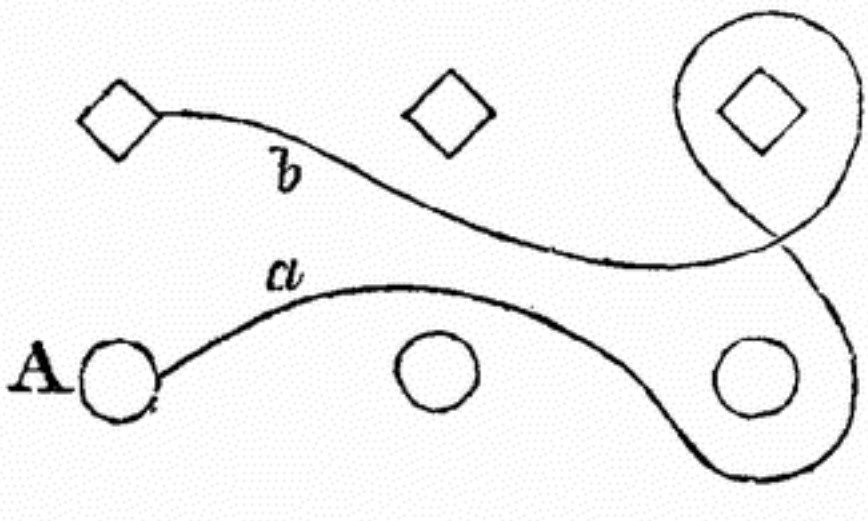
FIG. I.



The Lady at A moves in the direction *a* round the third Lady, then round the third Gentleman, and takes the situation of her partner by moving in the direction *b*.

The Snake.

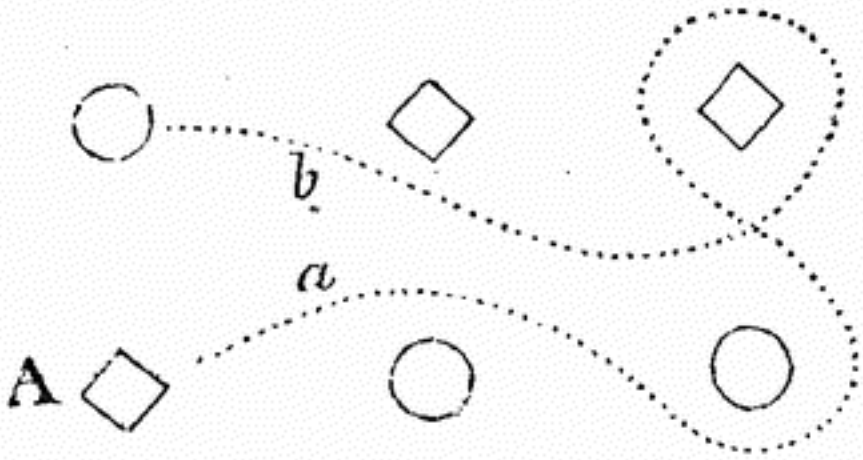
FIG. II.



At the time the Lady moves in the above Figure, the Gentleman at A moves in the direction *a* round the third Gentleman, then round the third Lady, and takes the situation of his partner by moving in the direction *b*.

The Snake.

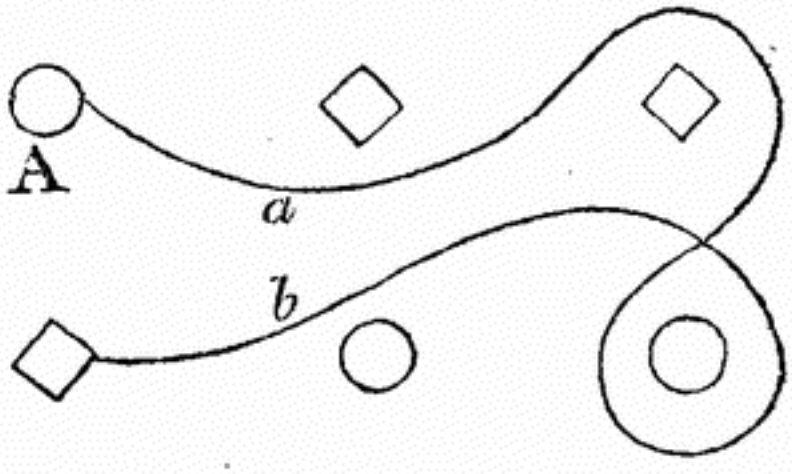
FIG. III.



The Lady now in the situation of the Gentleman moves from A in the direction *a*, passes round the third Gentleman, then the third Lady, and returns to her original situation in the direction *b*.

The Snake.

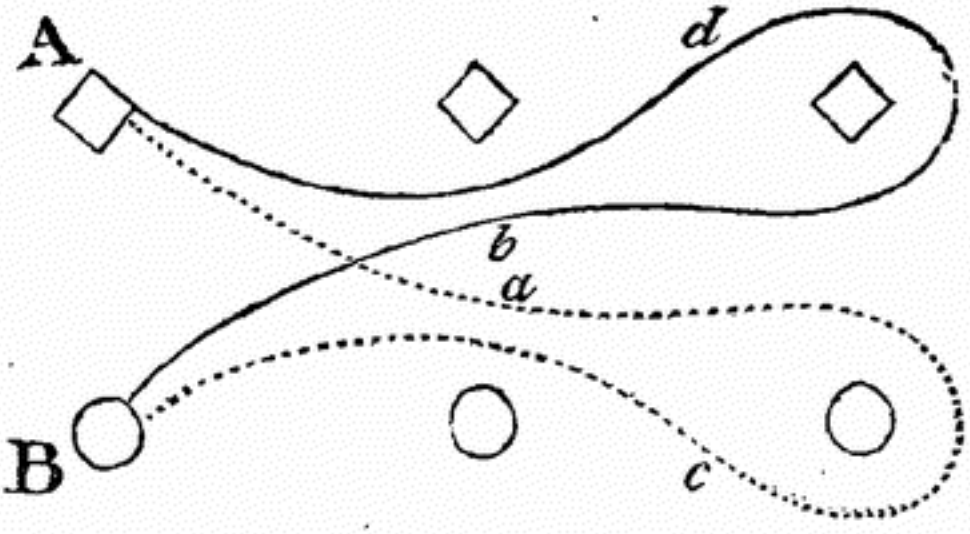
FIG. IV.



The Gentleman at A moves in the direction *a* round the third Lady, then round the third Gentleman, and returns to his situation in the direction *b*, which finishes the Figure.

Through the bottom, and half Figure on contrary sides.

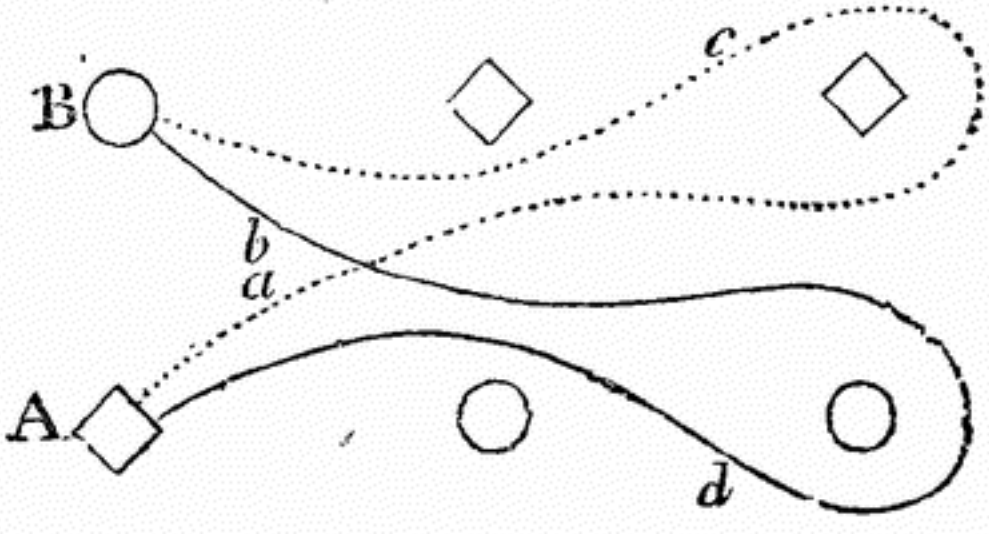
FIG. I.



The Lady at A moves in the direction *a*, at the same time the Gentleman at B moves in the direction *b*, the Lady continues round the third Gentleman, and the Gentleman round the third Lady; they change situations by moving in the lines *c d*.

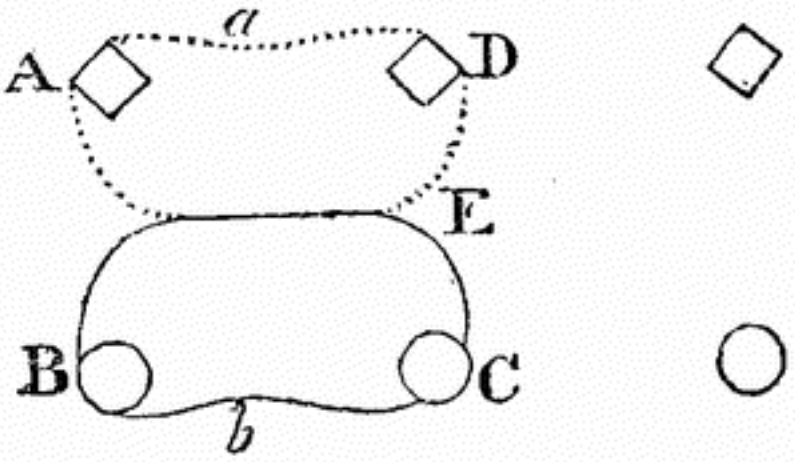
Through the bottom, and half Figure on your own sides.

FIG. II.



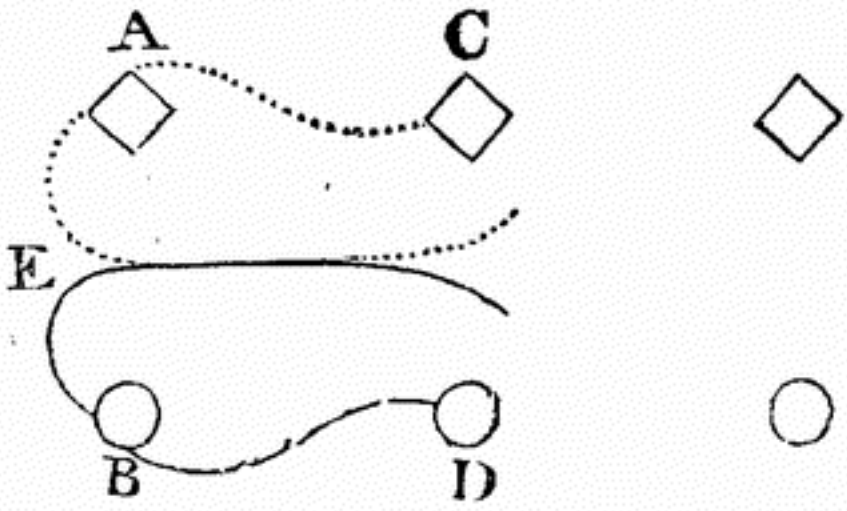
The Lady moves in the direction *a*, at the same time the Gentleman at B moves in the direction *b*, the Lady passes round the third Lady and returns to her situation in the line *c*, the Gentleman passes round the third Gentleman and returns to his situation in the line *d*, which finishes the Figure.

Swing round the second couple, and lead up one.



The Lady at A with her right hand swings the Lady at D, at the same time the Gentleman at B with his left hand swings the Gentleman at C, the top couple join hands at E, lead up, and return to their situations at A B.

Swing round the top couple, and lead down.

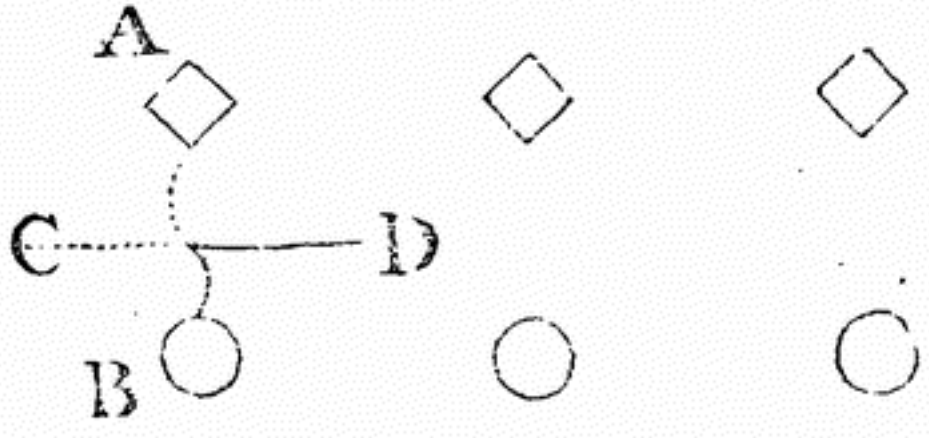


The Lady at C with her left hand swings the Lady at A, at the same time the Gentleman at D with his right hand swings the Gentleman at B, the bottom couple join hands at E, and return to their situations at C D.

N. B. This figure may be performed from the centre with the third couple.

The Lady leads up, and the Gentleman leads down.

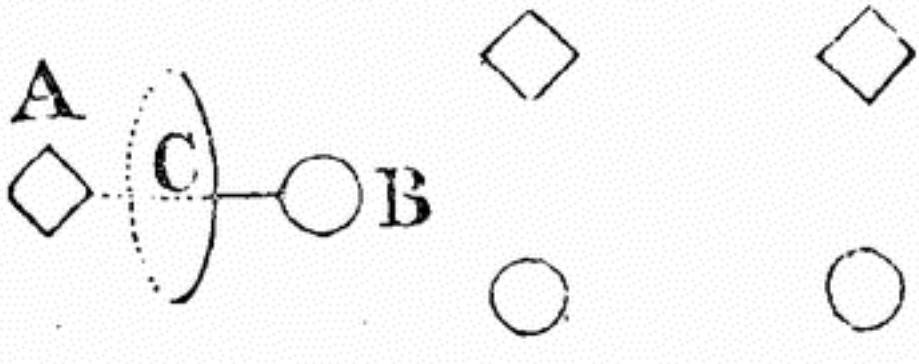
FIG. I.



The Gentleman at B takes with his left hand the left hand of the Lady at A, the Gentleman moves in the direction D, and the Lady in that of C, as far as the length of the arm will admit, then set at arm's length.

The Lady leads up, and the Gentleman leads down.

FIG. II.

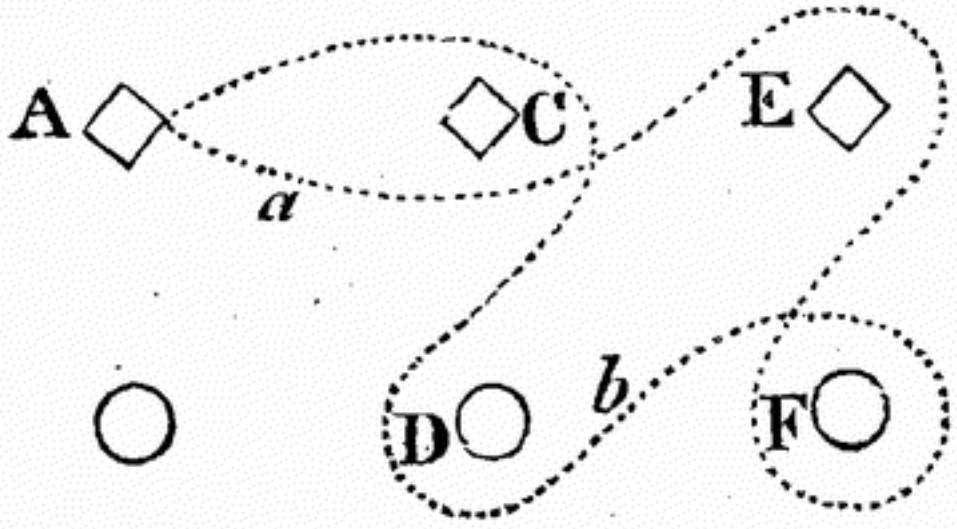


The Lady at A and Gentleman at B return to C and then turn, which finishes the Figure.

N. B. This Figure may be performed from the centre.

Half Figure on all sides.

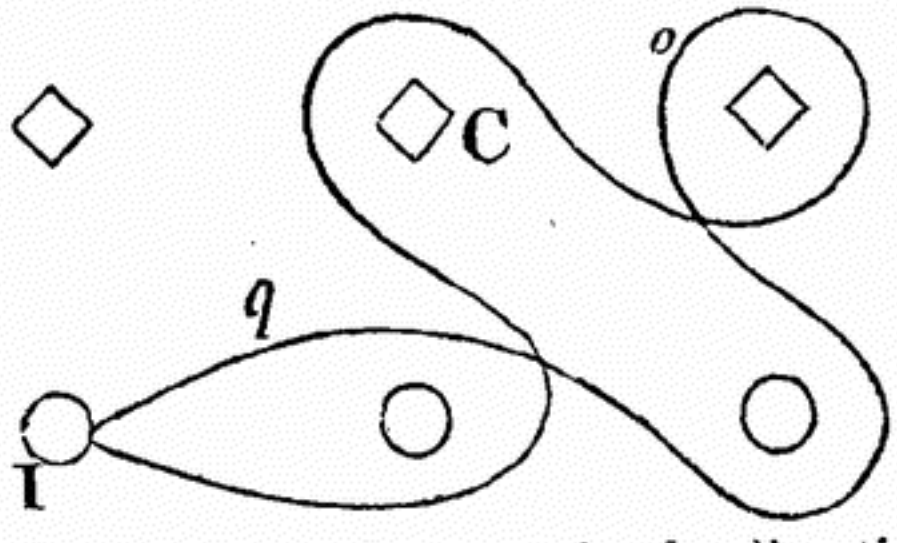
FIG. I.



The Lady at A moves in the direction *a* round the third Lady at E, then round the third Gentleman at F, continues in the direction *b* round the second Gentleman at D, the second Lady at C, and returns to her place at A.

Half Figure on all sides.

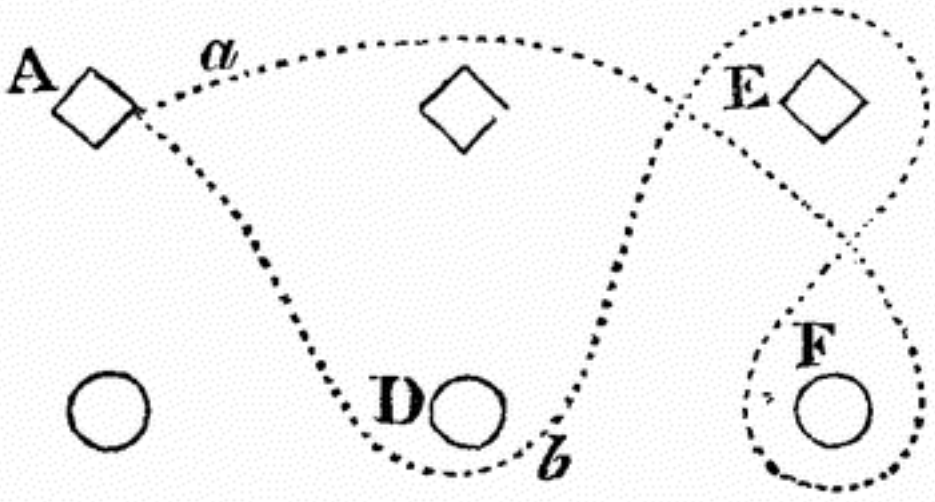
FIG. II.



The Gentleman at I moves in the direction *q* between the second and third Gentlemen, then rouud the third Lady in the direction *o*, round the second Lady at C, and round the second Gentleman, and returns to his place at I, which finishes the Figure.

En Passant.

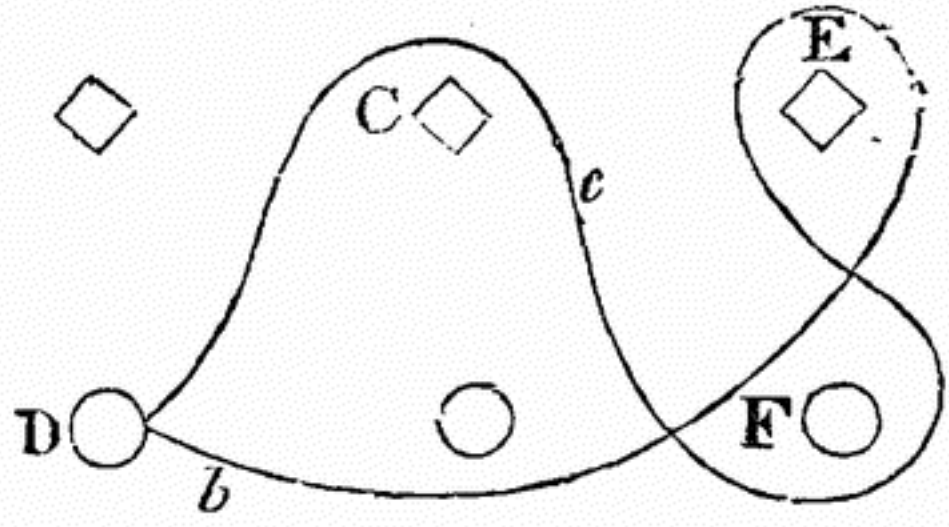
FIG. I.



The Lady at A moves in the line *a* behind the second Lady, round the third Gentleman at F, then round the third Lady at E, continues in the line *b* round the Gentleman at D, and returns to her place at A.

En Passant.

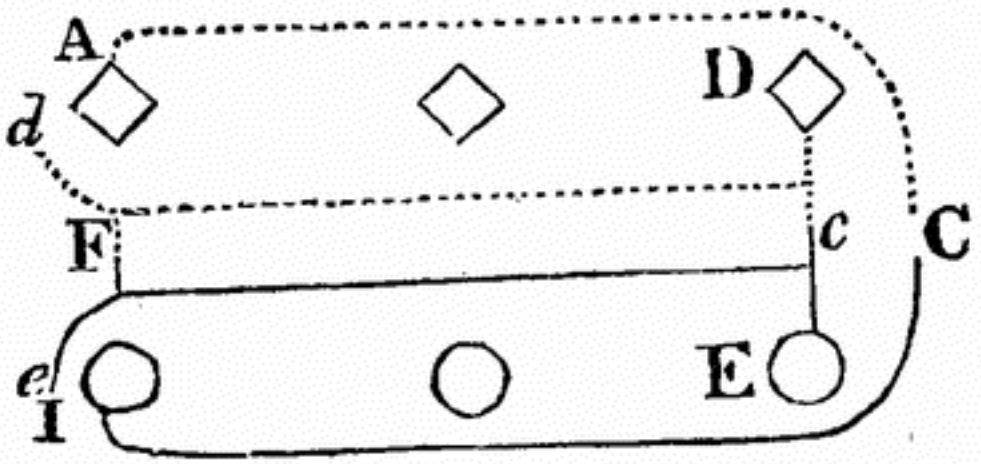
FIG. II.



The Gentleman at D moves at the same time with the Lady in Fig. 1, in the line *b*, behind the second Gentleman, round the third Lady at E, then round the third Gentleman at F, continues in the line *c* round the second Lady at C, and returns to his place at D, which finishes the Figure.

The top couple cast off, and bottom couple set and lead up.

FIG. I.

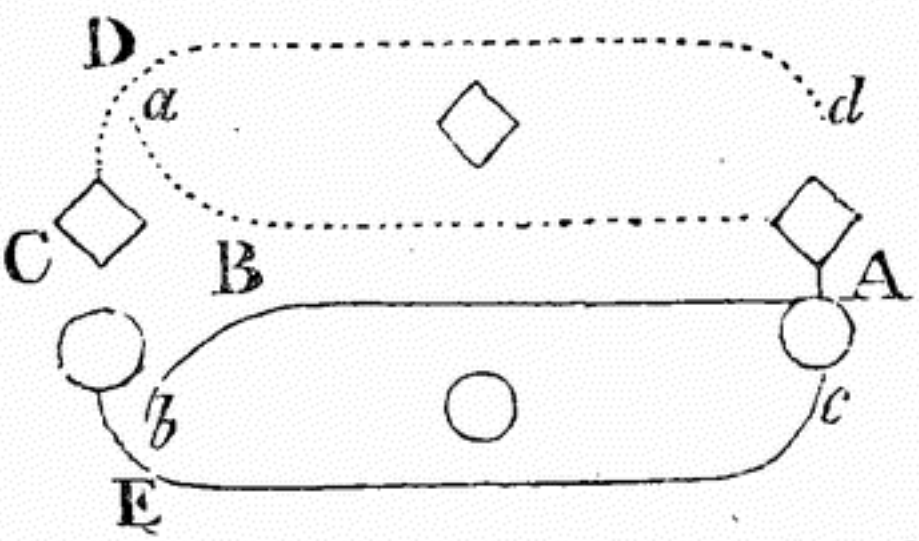


The top couple at A I cast off and meet at C, while the third couple at D E set, join hands at *c*, and lead up to F; they then cast off in the line *e d*, as seen in Fig. 2. which will bring them all in their places together.

N. B. As in casting off there is always a step used to turn with before they lead down outside the second and third couples, it is requisite in this Figure to observe that the third must set as long as the top couple is performing the step to cast off wtth, and in the second part of the Figure the top couple must set as long as the third couple are dancing the step.

The top couple cast off, and bottom couple set and lead up.

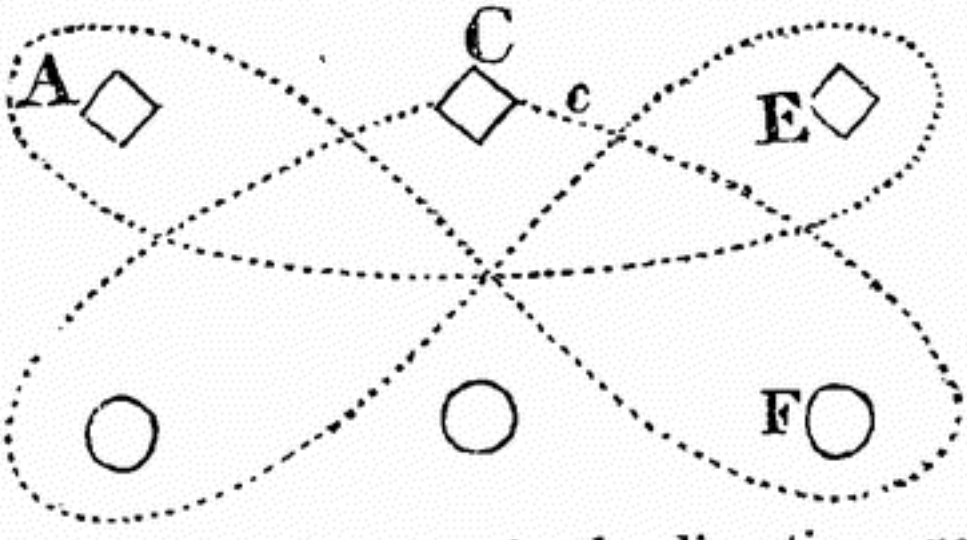
FIG. II.



The Lady and Gentleman at C cast off in the lines D E, and return to their places at *d c*, while the couple at A set, lead up to B, and return to their places at *a b*, which finishes the Figure.

Round the corners.

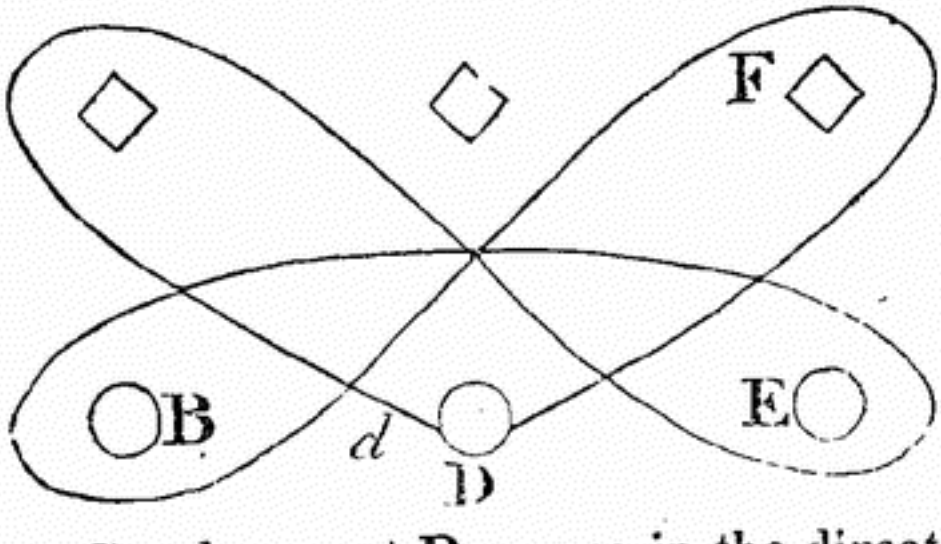
FIG. I.



The Lady at C moves in the direction *c* round the bottom Gentleman at F, round the top Lady at A, passing through the centre round the third Lady at E, then round the top Gentleman, and returns to her place at C.

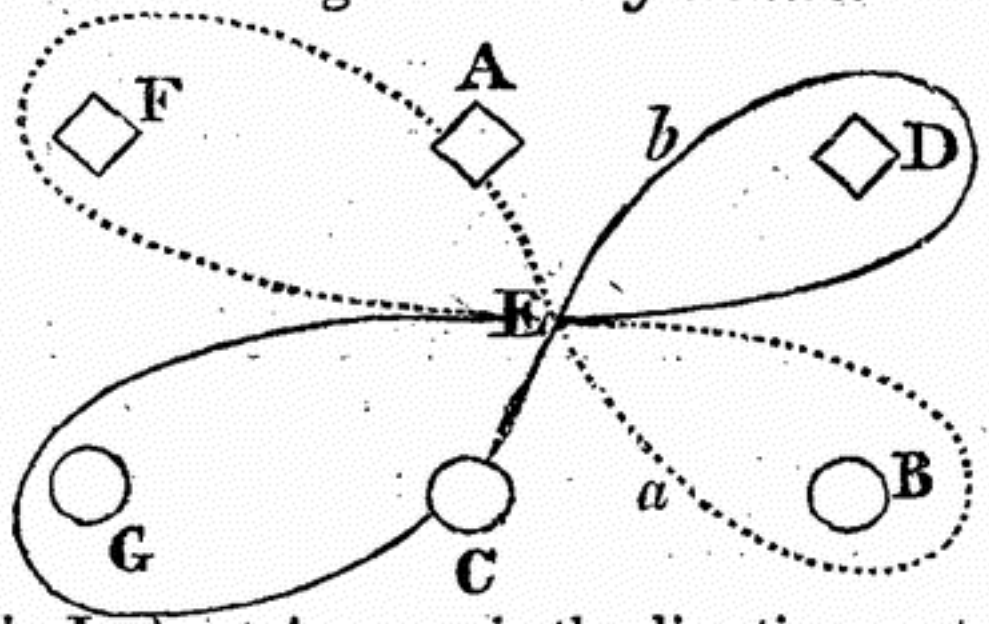
Round the corners.

FIG. II.



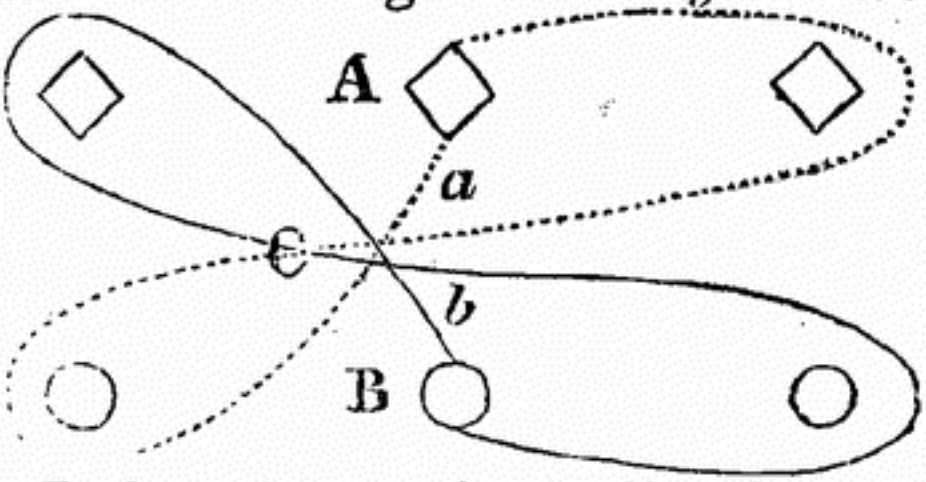
The Gentleman at D moves in the direction *d* round the top Lady, then crosses and moves round the bottom Gentleman at E, passing through the centre round the top Gentleman at B, moves on to F round the bottom Lady, and returns to his place at D, which finishes the Figure.

Whole Figure contrary corners.



The Lady at A moves in the direction *a*, at the same time the Gentleman at C moves in the direction *b*, the Lady passes round the third Gentleman at B, and the Gentleman round the third Lady at D, they pass each other at E, the Lady continues round the top Lady at F, and returns to her place at A, while the Gentleman moves round the top Gentleman at G and returns to his place at C, which finishes the Figure.

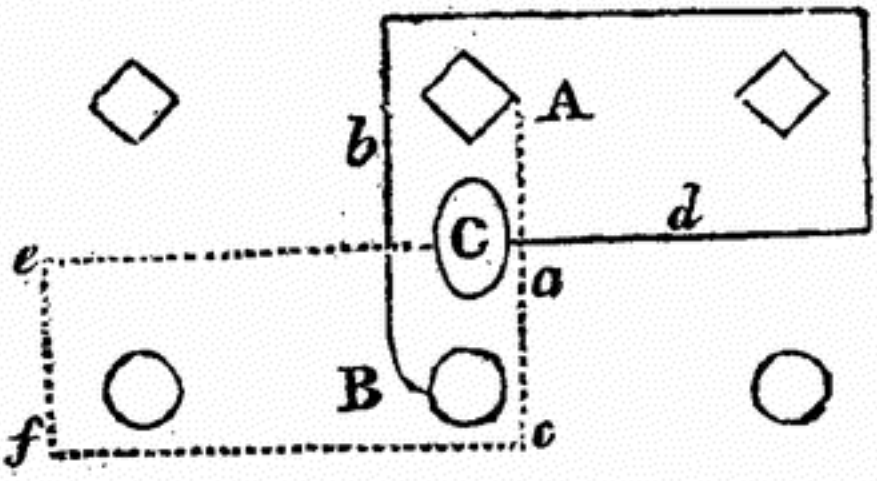
Another whole Figure contrary corners.



The Lady at A moves in hc direction *a* round the top Gentleman, at the same time the Gentleman at B moves in the direction *b* round the top Lady, they pass each other at C, the Lady continues round the third Lady and returns to her situation at A, while the Gentleman moves round the third Gentleman and returns to his situation at B, which finishes the Figure.

Right angles round top and bottom.

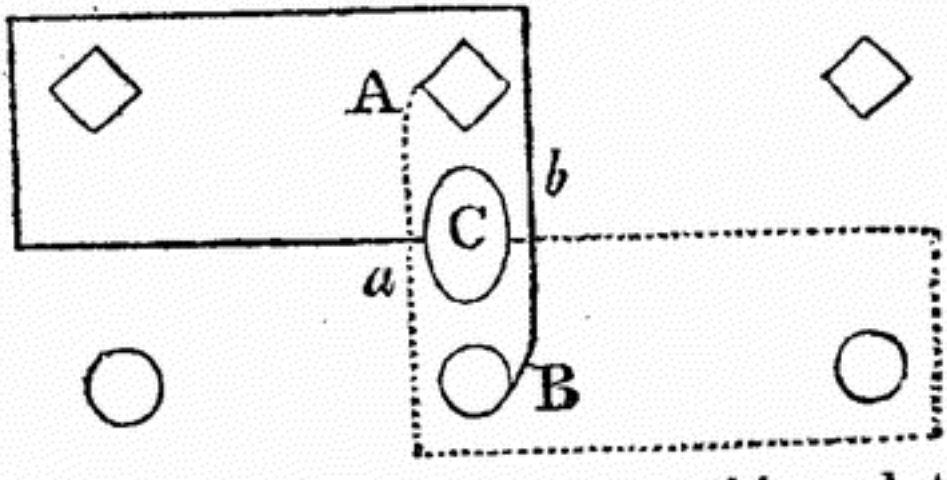
FIG. I.



The Lady at A moves in the direction *a*, making an angle at *c*, continues outside the top Gentleman, and makes an angle at *f*, makes another angle at *e*, and moves down the centre to C; at the same time the Gentleman at B moves in the direction *b* and performs the same Figure round the third Lady, returns up the centre in the line *d*, and turns his partner at C, which finishes the Figure.

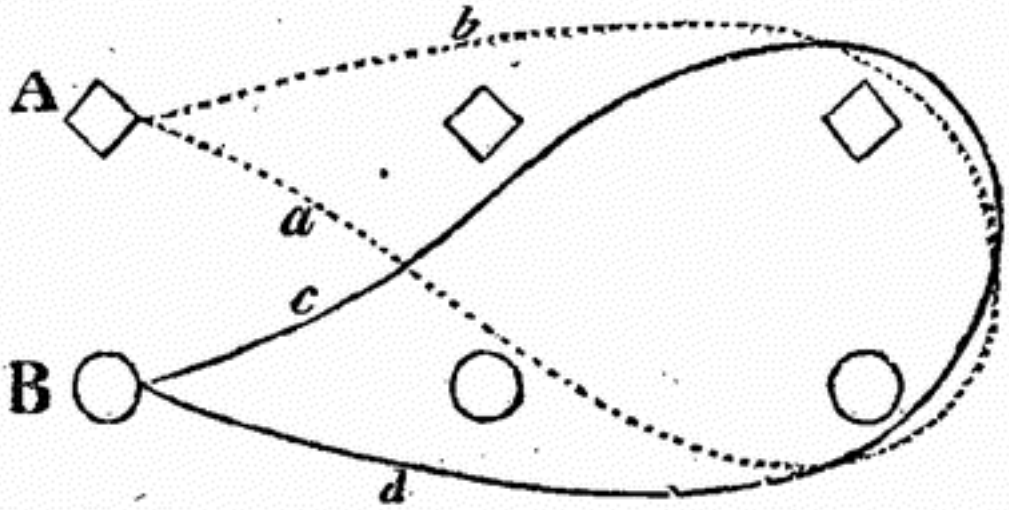
Right angles top and bottom.

FIG. II.



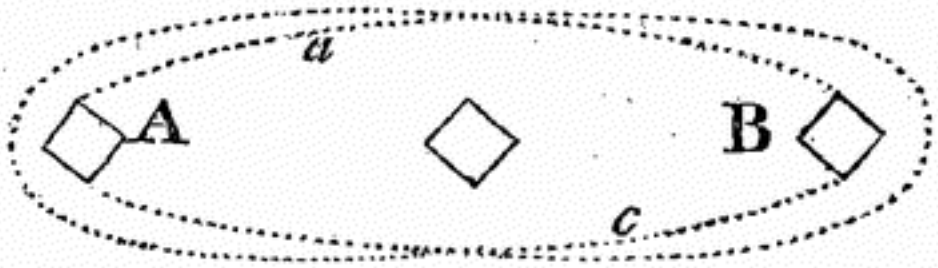
The only difference between this and the last Figure is, that the Lady at A moves round the bottom Gentleman in lieu of the top, and the Gentleman at B round the top Lady in lieu of the bottom, the Lady commences her movements from A in the direction *a*, and the Gentleman from B in the direction *b*, they turn at C.

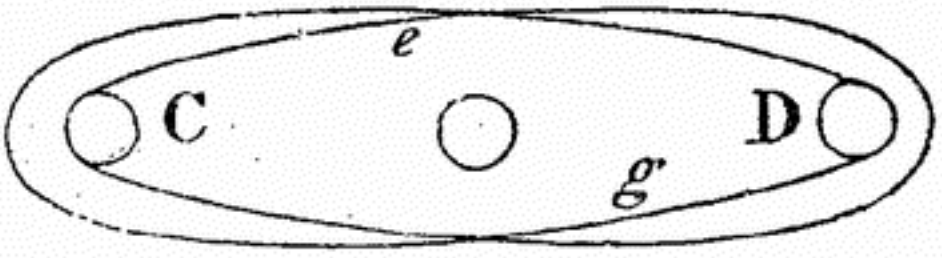
Through the second and round the bottom couple.



The Lady at A moves in the direction *a* round the third couple and returns to her place in the line *b*; at the same time the Gentleman at B moves in the direction *c* round the third couple and returns to his situation in the direction *d*, which finishes the Figure.

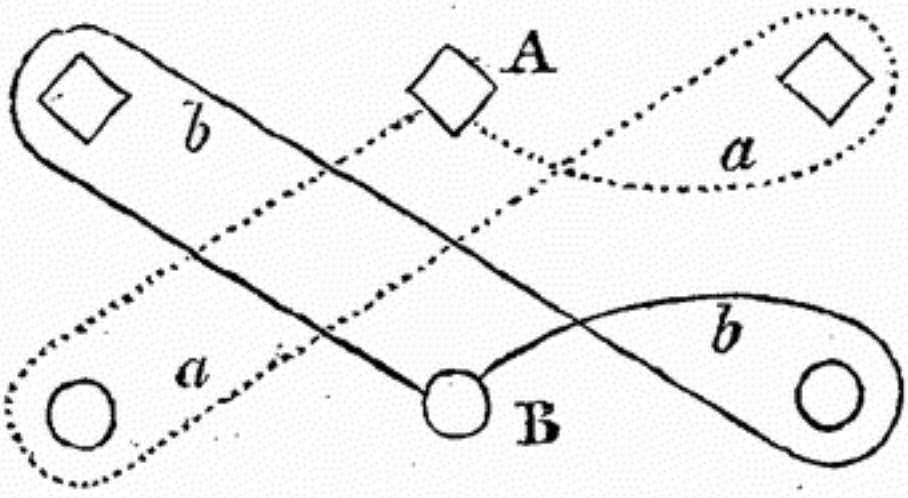
The Double Ovals.





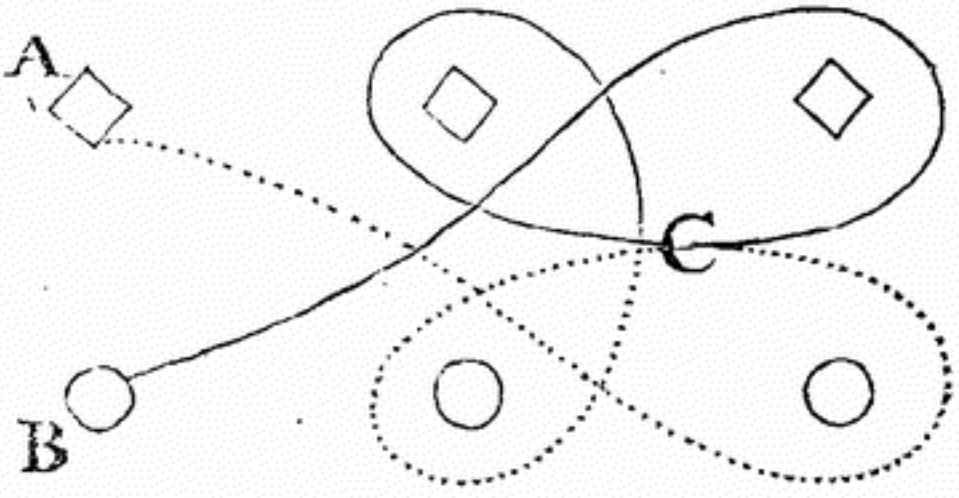
The Lady at A moves in the direction *a* while the Lady at B moves in the direction *c*; at the same time the Gentleman at C moves in the direction *e*, and the Gentleman at D in the direction *g*, they all continue to form an oval, as shewn in the Figure, till they return to their situations.

Through the bottom and round the top, contrary sides.



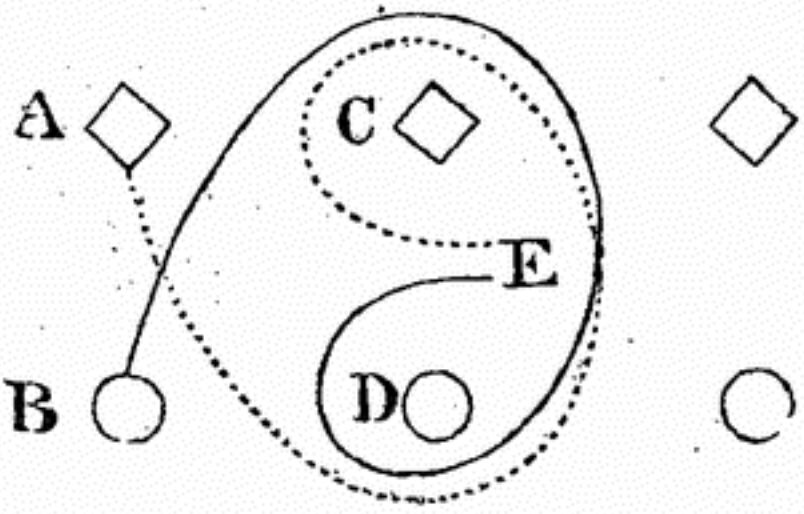
The Lady at A and Gentleman at B move at the same time, the Lady in the direction *a* round the bottom Lady, and continuing in the line *a* round the top Gentleman to her place at A, while the Gentleman moves in the line *b* round the bottom Gentleman, then round the top Lady at *b*, to his place at B, which finishes the Figure.

Round the bottom and through the centre.



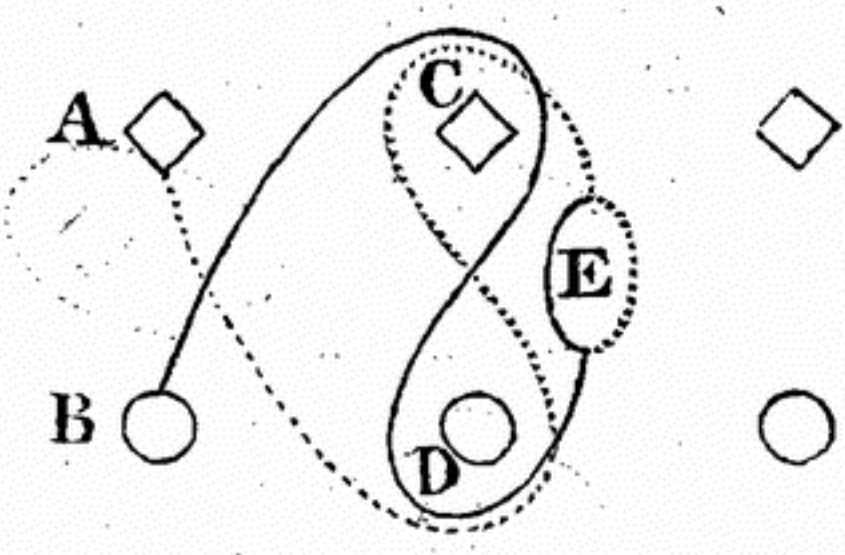
The Lady at A and Gentleman at B move at the same time, the Lady moves round the third Gentleman, then the second Gentleman, while the Gentleman moves round the third, and then the second Lady, they meet at C, which finishes the Figure.

Round the second couple.



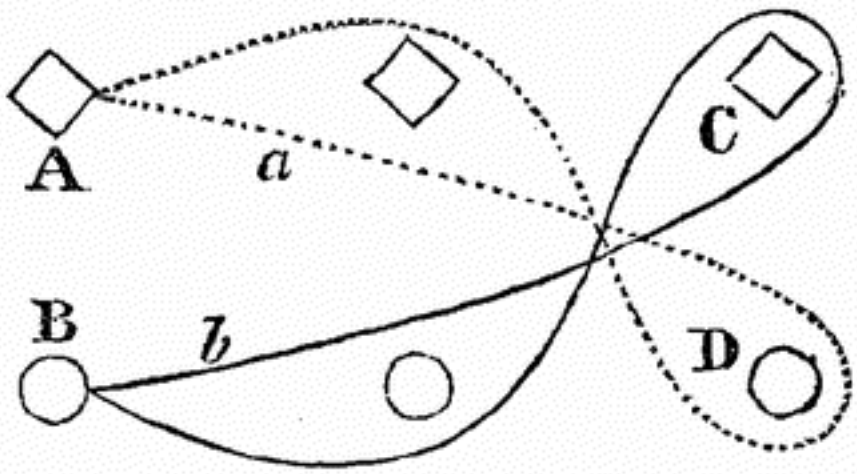
The Lady and Gentleman at A B cross over and move round the second Lady and Gentleman at C D and meet at E.

Cross over, half Figure with the second couple, and turn.



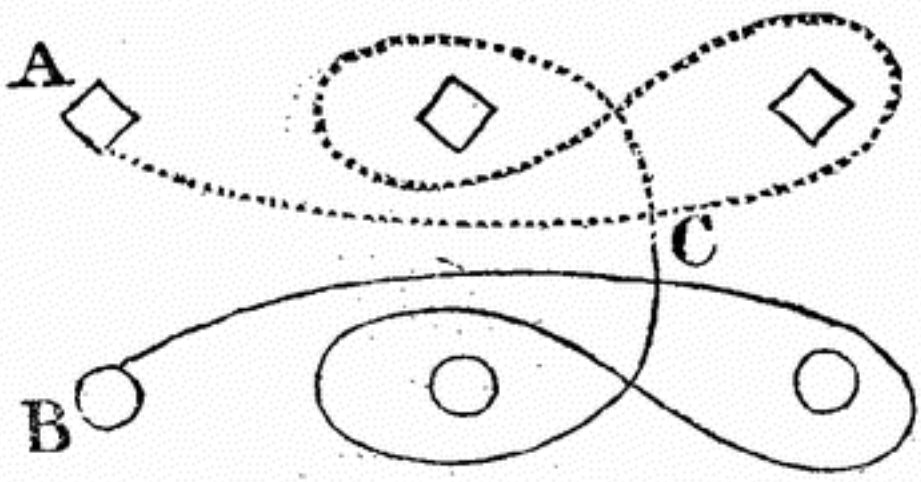
The Lady at A moves round the second Gentleman, then the second Lady, at the same time the Gentleman at B moves round the second Lady, then the second Gentleman meets his partner and turn her at E, which completes the Figure.

Through the bottom and round the second couple.



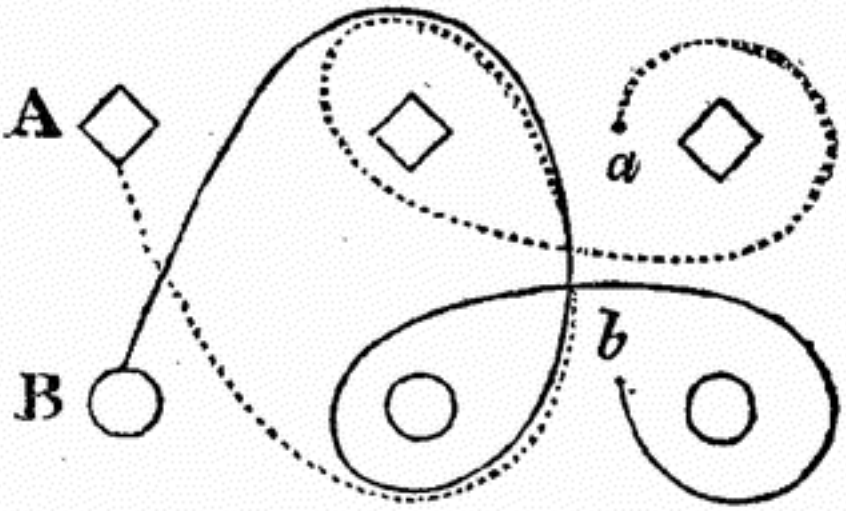
The Lady at A moves in the line *a* round the third Gentleman, then outside the second Lady to her place; at the same time the Gentleman at B moves in the line *b* round the third Lady and passes outside the second Gentleman to his place at B.

Round the third couple, and lead through the second couple.



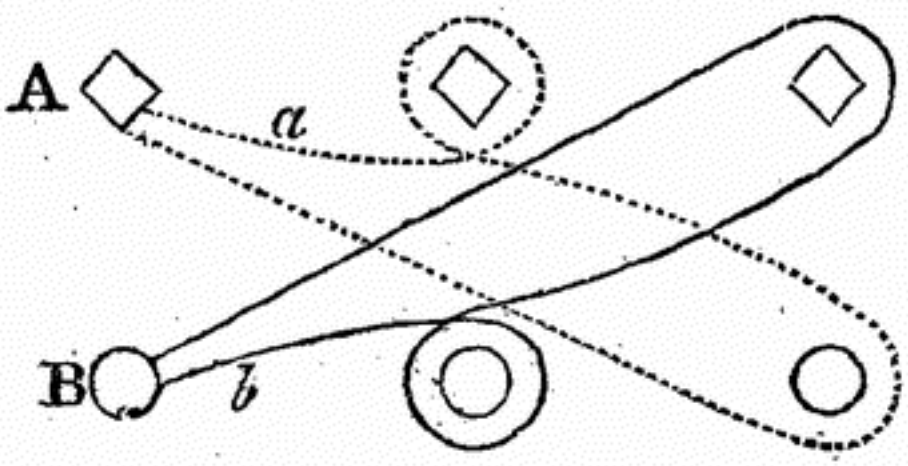
The Lady at A moves down the middle, round the third Lady, then the second Lady; at the same time the Gentleman at B moves down the middle, round the third Gentleman, then the second Gentleman, and meets his partner at C, which finishes the Figure.

The Maze.



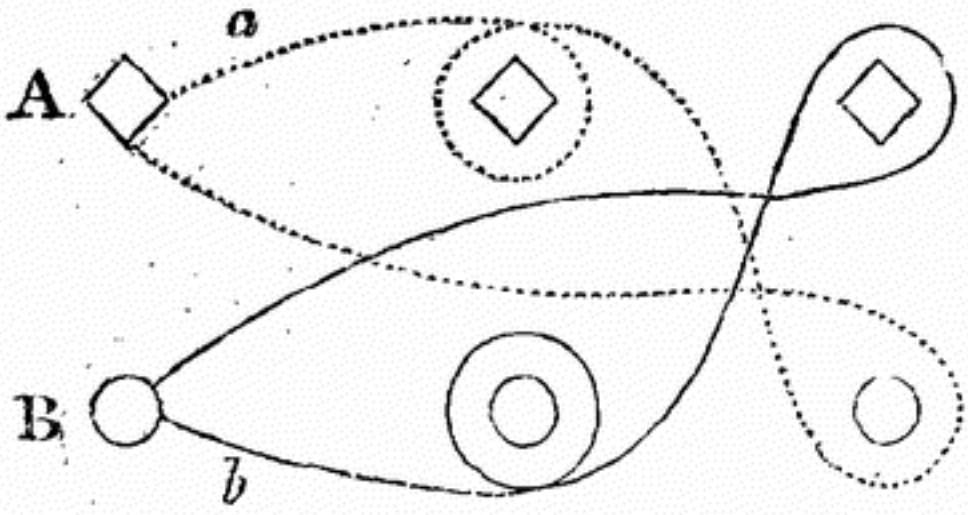
The Lady at A crosses over and moves round the second couple, then round the third Lady to *a*; at the same time the Gentleman at B crosses over and performs the same Figure on the opposite side, and faces his partner at *b*, which finishes the Figure.

Encircle the second couple, and round the third to places.



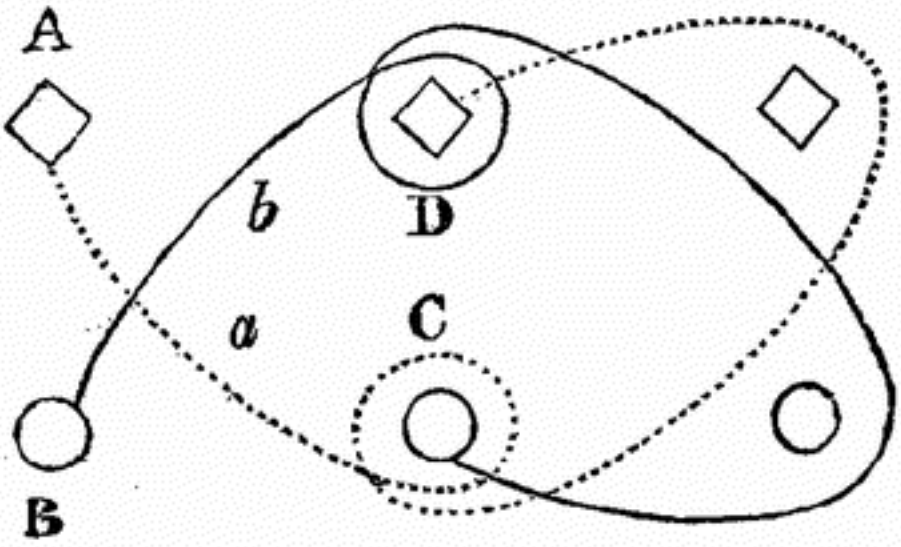
The Lady at A moves in the direction *a* quite round the second Lady, between the third Lady and Gentleman, outside the third Gentleman, and crosses over between the second couple to her place; at the same time the Gentleman moves in the direction *b*, and performs the same movement on the opposite side, which finishes the Figure.

Encircle the second couple, and round the third to places.



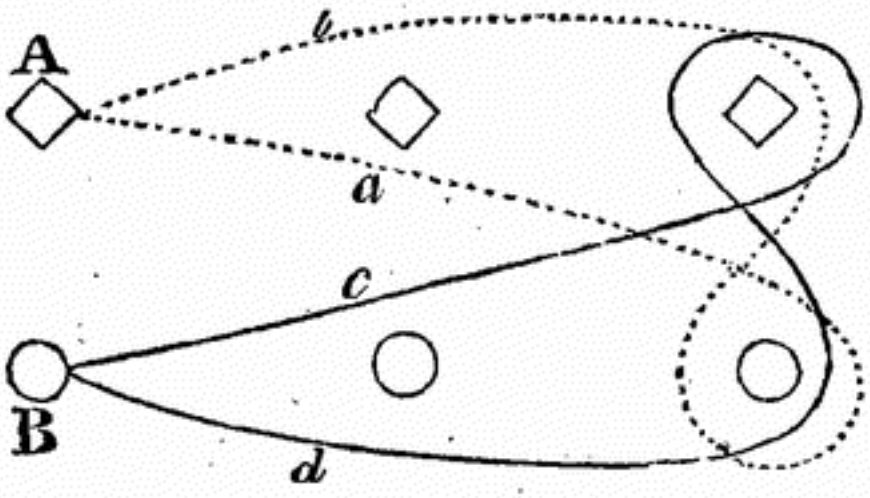
The Lady at A moves in the direction *a*, quite round the second Lady, crosses over between the second and third Gentlemen, passes round the third Gentleman and returns to her place at A; at the same time the Gentleman at B moves in the direction *b* and performs the movement on the contrary side, which finishes the Figure.

Encircle the second couple, round the third, and stop in the centre.



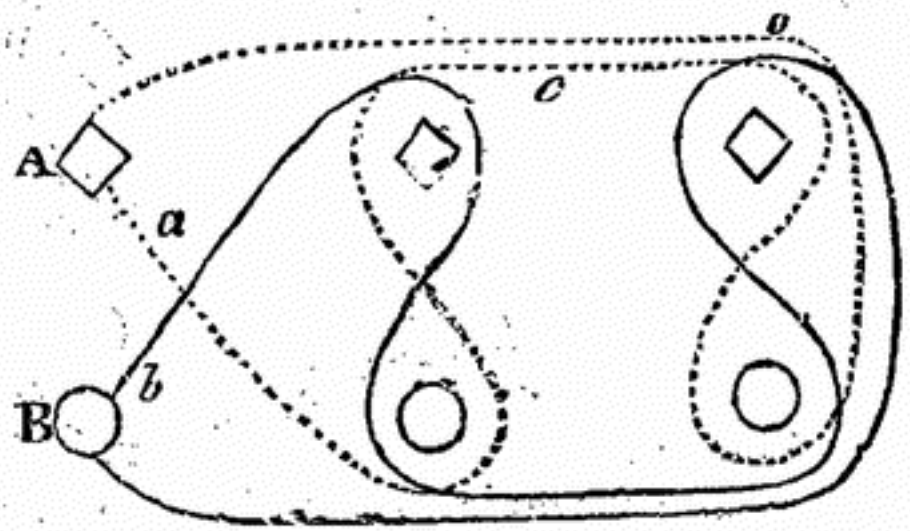
The Lady at A moves in the direction *a* quite round the second Gentleman, between the third couple, outside the third Lady, and takes the place of the second Lady at D, who moves up to the top, at the same time the Gentleman at B moves in the direction *b*, and performs the movement on the contrary side, taking the situation of the second Gentleman at C, who moves to the top, which finishes the Figure.

Through the bottom, half Figure, and back outside.



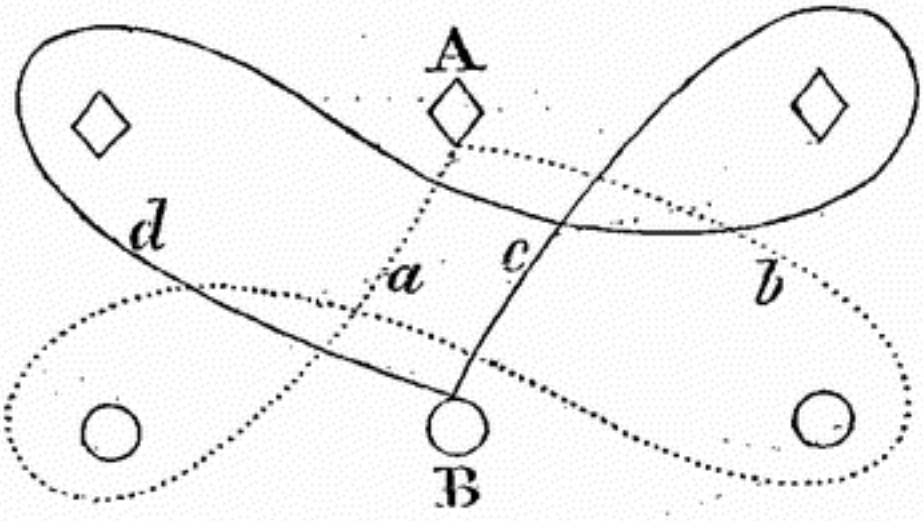
The Lady at A moves in the direction *a*, passes round the bottom Gentleman, then round the bottom Lady, and returns to her situation in the line *b*; at the same time the Gentleman at B moves in the direction *c* and returns in that of *d*, which finishes the Figure.

The Labyrinth.



The Lady at A moves in the direction *a* outside the second Gentleman, then between the second couple, she then passes outside the second and third Ladies in the direction c, then between the third couple. round the third Gentleman, outside the third couple, and returns to her situation in the line *a*; at the same time the Gentleman at B moves in the direction *b*, and performs the same movement on the opposite side, which finishes the Figure.

The double triangle.



The Lady at A moves in the direction *a* rouud the top Gentleman, then outside the second Gentleman, round the third Gentleman, and returns to her situation in the line *b*; at the same time the Gentleman at B moves in the direction *c* and performs the Figure on the opposite side, returning to his situation in the direction *d*.

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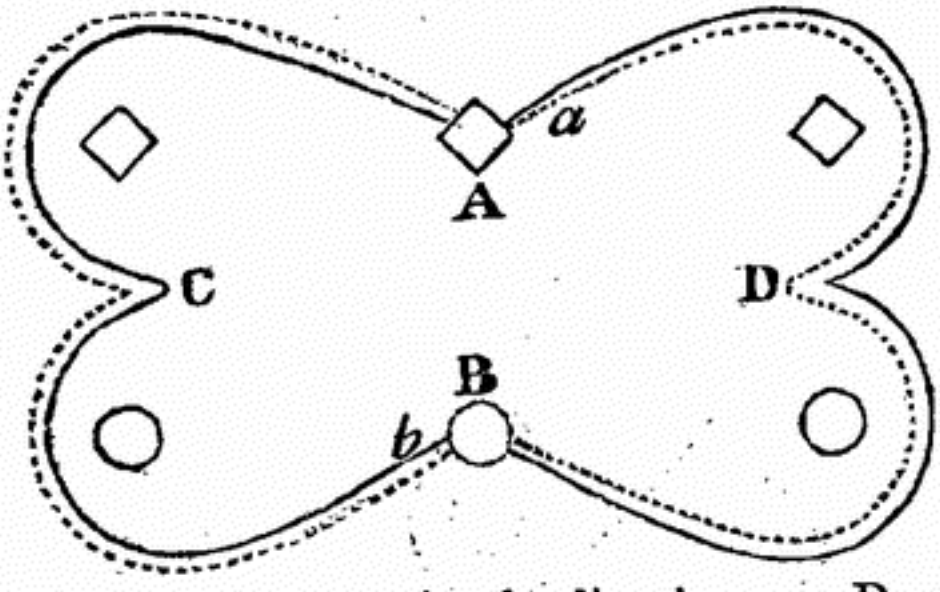
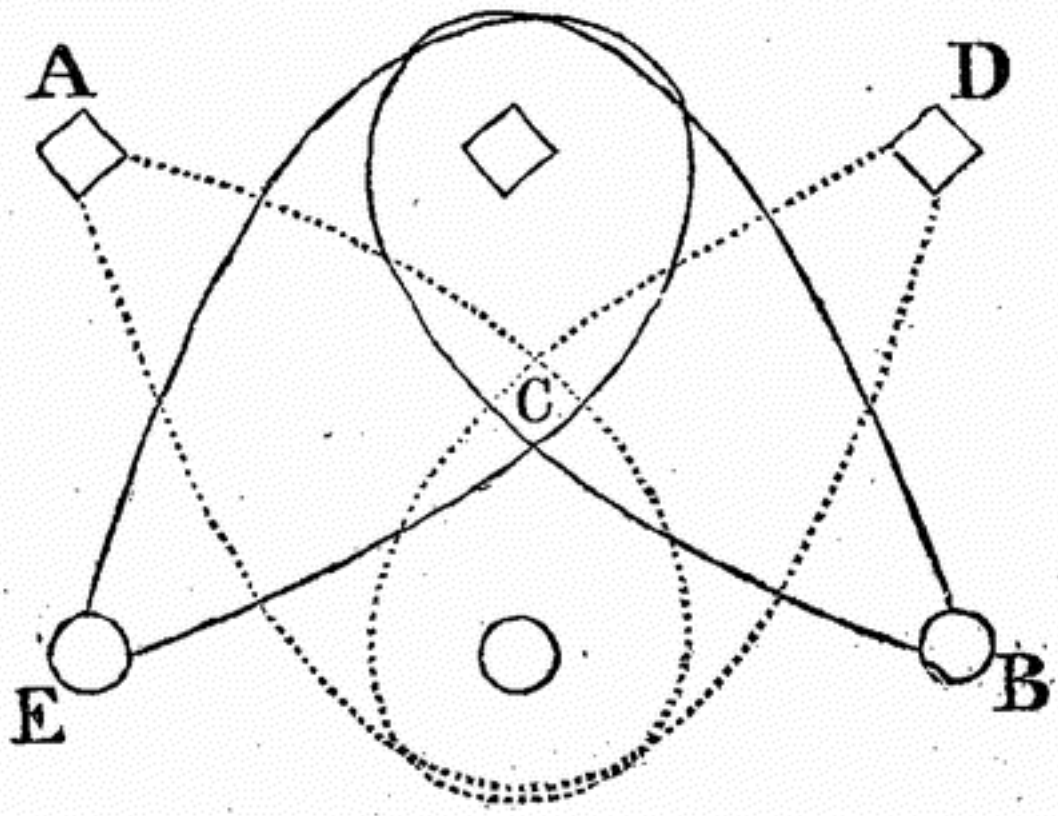
*Move round and set on all sides.**



The Lady at A moves in the direction *a* to D, at the same time the Gentleman at B moves in the direction *b* to C, they then set to each other at D C: the Lady now moves to B, and the Gentleman to A, and set again: the Lady now moves to C, and the Gentleman to D, and set; the Lady then returns to her situation, and the Gentleman to his, and set to finish the Figure.

* This Figure may likewise be performed by the Lady coming round the bottom Gentleman and then round the top, and the Gentleman coming round the top Lady and then round the bottom.

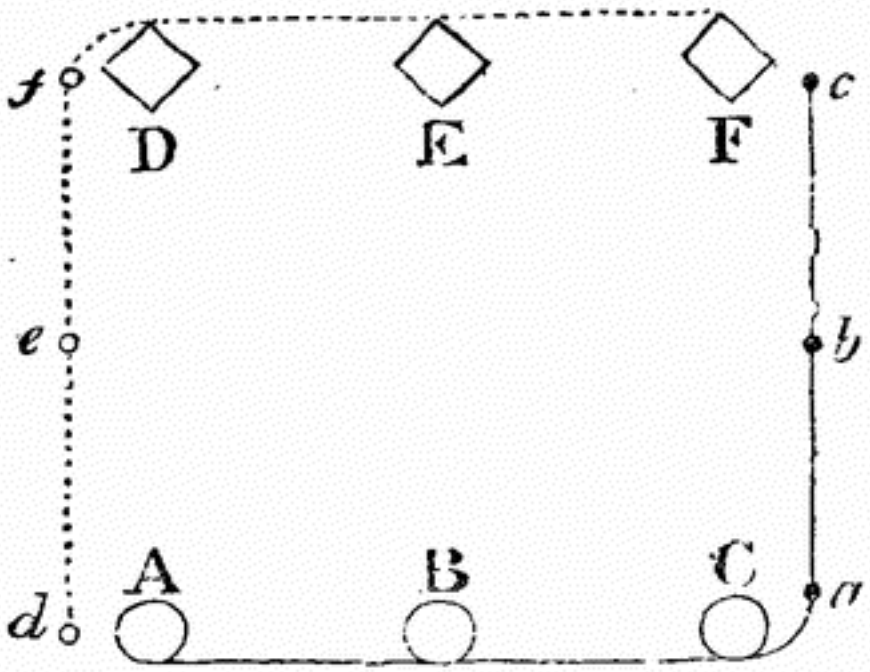
True lovers knot.



The Lady at A and Gentleman at B move to C the instant they have passed, the Lady at D and Gentleman at E do the same, they then return to their situations in the same succession, which finishes the Figure.

N.B. The persons in this Figure move similar to "Right and Left."

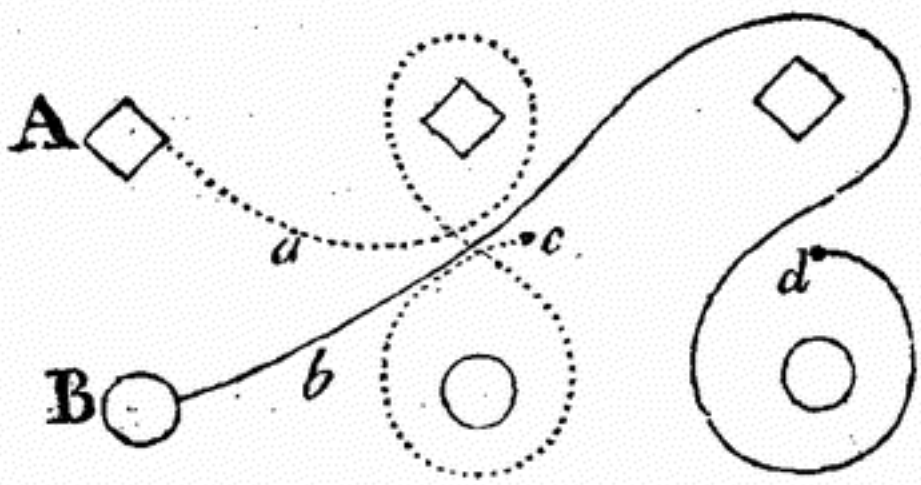
*A March.**



The Ladies at D E F join hands and march to *d e f*, at the same time the Gentlemen at A B C march to *a b c*, the Ladies continue to A B C and the Gentlemen to D E F, the Ladies continue in the line *a b c* till they regain their situations, the Gentlemen do the same on the opposite side.

* Both Ladies and Gentlemen should put down the left foot first, the music should be a slow march, it might otherwise be construed into a dance.

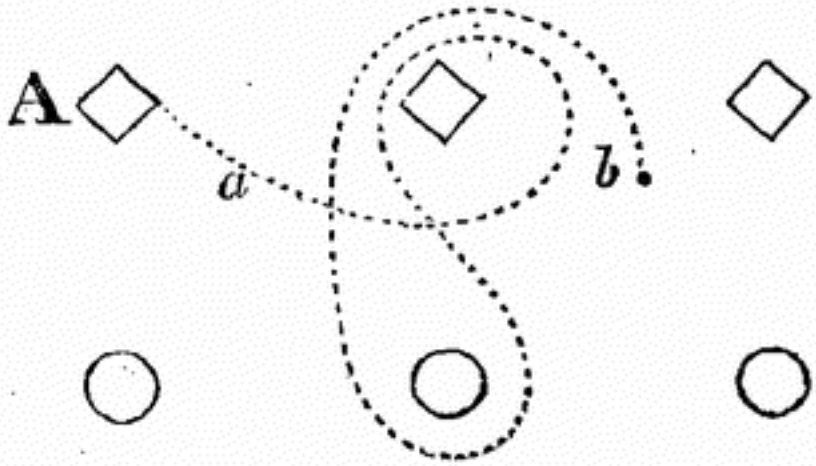
The Lady passes round the second couple, and the Gentleman round the bottom.



The Lady and Gentleman at A B move at the same time, the Lady in the line *a*, and the Gentleman in the line *b*; the Lady passes round the second Lady and Gentleman to *c*, the Gentleman passes round the third Lady and the third Gentleman to *d*, which finishes the Figure.

Half Figure, and pass round the second couple.

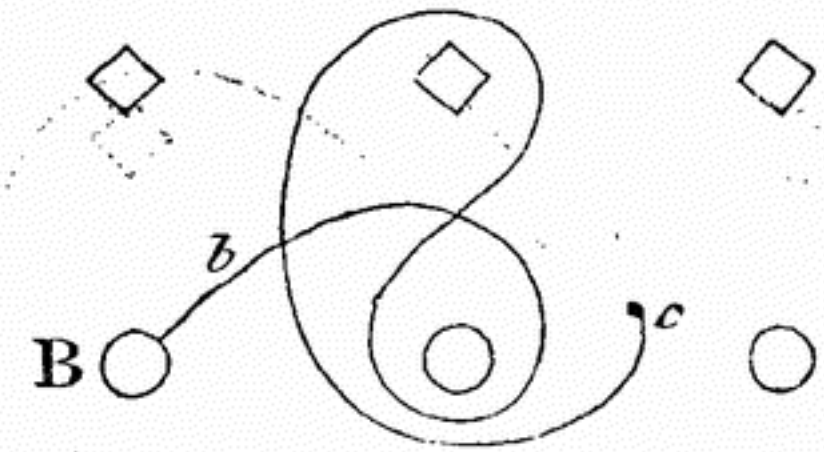
FIG. I.



The Lady at A moves in the line *a* round the second Lady and Gentleman to *b*.

Half Figure, and pass round the second couple.

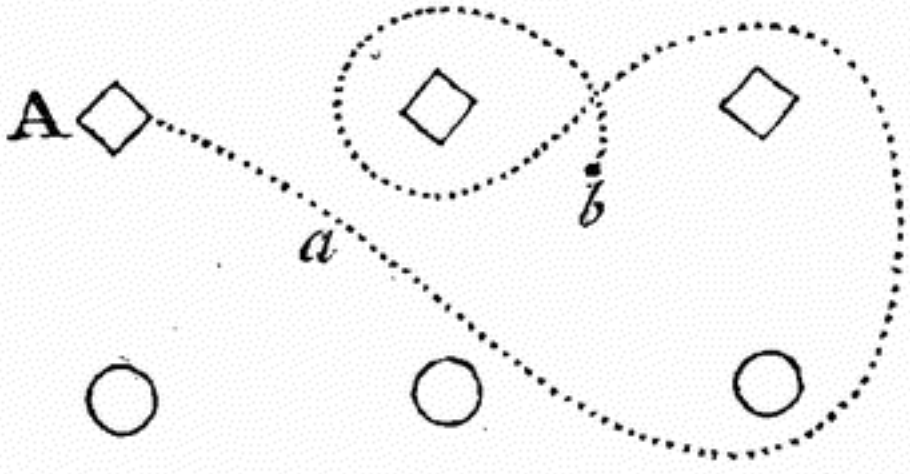
FIG. II.



The Gentleman at B moves in the line *b*, at the same time with the Lady in Fig. 1, round the second Gentleman and behind the second Lady, and continues to *c*, which finishes the Figure.

Round the bottom, and between the second and third couples.

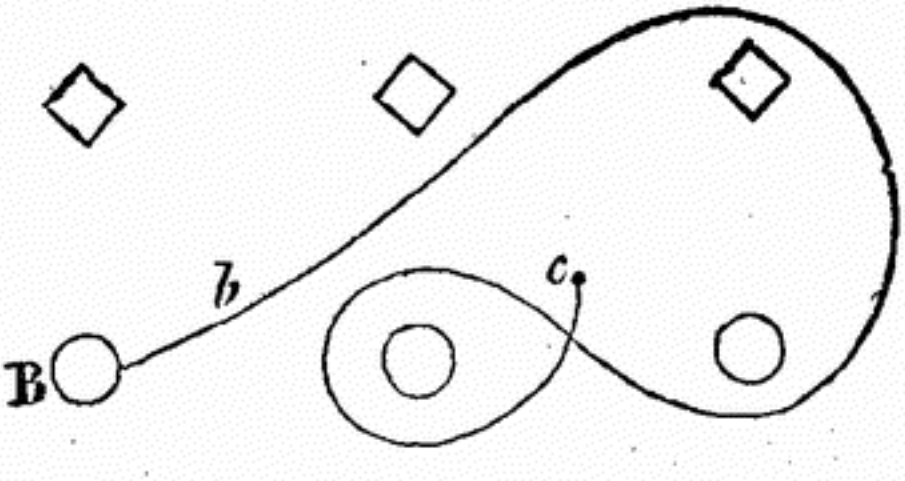
FIG. I.



The Lady at A moves in the line *a* round the bottom couple and between the second and third Ladies to *b*.

Round the bottom, and between the second and third couples.

FIG. II.



The Gentleman at B moves in the direction *b* round the third couple, and between the second and third Gentlemen to *c*, which finishes the Figure.

THE OLD SCOTCH

THREESOME AND FOURSOME REELS.*

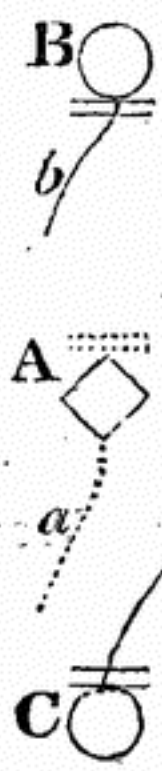
THESE Reels have for a number of years been a very favorite, and most generally approved species of Dancing, not only with the English, but also with the Irish and Scotch, and particularly with the latter, from whom they derive their origin. They have, likewise, been introduced into most of the foreign Courts of Europe, and are universally practised in all our extensive Colonies, and so marked in their favoritism, that not only among the amusements afforded at all Balls, these Reels are invariably introduced, but Assemblies are very frequently held for the purpose of dancing them only, and yet, in their construction, they consist merely of the Country Dance Figure of *hey*, with alternate setting. The threesome Reel or Reel of three, as will be seen by the Diagram, is composed of three persons, placed in a direct line, and is commenced by the three persons setting; the centre person setting half the time to *one*, and

* A copious description of the nationality, and of the effect and manner of dancing these Reels, with their appropriate and characteristic steps, will be given in another publication now preparing for the press.

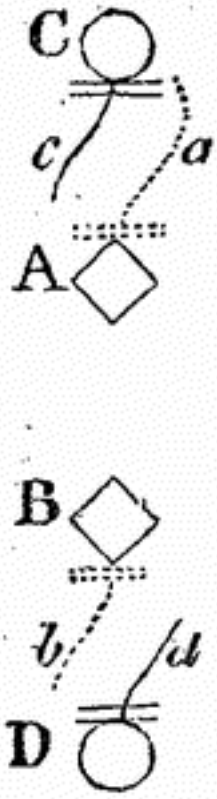
then turning and setting the remainder of the time to the *other*, and turning back again the centre person afterwards strikes the hey with the other two, and so finish the strain of the music and the Reel together, leaving one of the other persons in the centre, who commences the Reel, &c. as before. The foursome Reel, or Reel of four, is composed of four persons, placed in a direct line, facing each other, two and two, who thus begin, and after setting out the time of one strain to their partners, without turning, they hey till the next strain is finished, which also finishes the Reel. These Dances derive their name from the construction of the Figure of hey, of which Figure only they are composed, (see the Diagram) representing double S's or serpentine lines, interlacing or intervolving each other, which describe a figure of 8, and exhibiting in the performance (by the dances being taken from the side) a *Reeling motion*. They may be applied to any Country Dance tune, as they require in their performance but two strains of music, and if the tune should consist of three or more parts, it is not objectionable, as the setting and the Figure are performed to different strains, and therefore, it is very common for the Musician repeatedly to vary and change the tunes, the novelty thereby produced affording a renovated energy to the Dancer, which is a great requisite in the dancing of Reels.

REELS.

Reel of three.



Reel of four.



Reel of three.

To be danced by two Ladies and one Gentleman, or two Gentlemen and one Lady.

The Lady at A moves in the direction *a*, at the same time the Gentleman at B moves in the direction *b*, and the Gentleman at C in the direction *c*, they all hey and return to their places; then the Lady sets to each of the Gentlemen alternately till the tune is finished, then the Reel begins again.

*Reel of four.**

To be danced by two Ladies and two Gentlemen.

The Ladies and Gentlemen at A B C D move at the same time, in the direction shewn at *a b c d*, and hey round each other till they return to their places; they then set out the time, the Lady at A setting to the Gentleman at C, and the Lady at B to the Gentleman at D, which finishes the Reel.

* Although the Diagram shews the Ladies striking the hey on the left of the Gentlemen; yet, they may with equal propriety commence by passing the Gentlemen on the right hand.

Explanation of bars used to divide Country Dance Figures.

Bars are used to divide the Figures, and shew what Figure or Figures should be performed to each strain of the music; for whatever Figure or Figures are placed before a bar, they are to be performed in one strain, or a strain repeated; when a strain is repeated, a bar thus 𝄆, is prefixed to it, but when played once through it is marked thus 𝄇.



THE NEW REELS.

TAKING into consideration that no species of Dancing has ever been so universally danced, nor has ever become so great a favorite, either in this Country or any other, as Reels; not even Country Dancing, and that most persons, whether in possession of the knowledge of Country Dancing, or not, are able to dance Reels, and particularly the Scotch, it is surprising, that in the course of the great number of years which have elapsed, since the origin of so generally approved a species of Dancing, nothing in the shape of *novelty* should have been produced. It was under these considerations, that in the last edition of his "Analysis of Country Dancing," the author published several *new Reels*, (though only a few easy ones for 3, 4, 5, and 6 persons,) and, being well aware, that but the trifling variety could be produced in the dancing of the old Reels, (as is before observed, in the Introduction to them, that in their composition, they consisted merely of the *Country Dance* Figure of "hey," with alternate setting, and from the natural consequence of frequent complaints being made by good Ball Room Dancers;

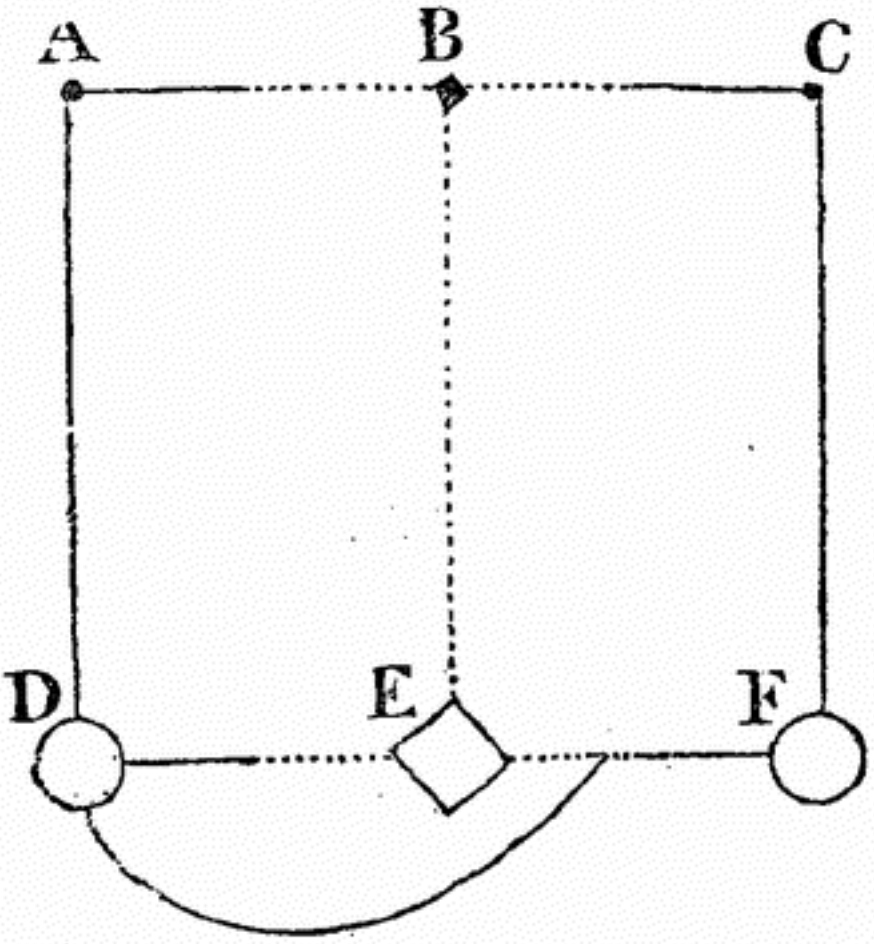
that from their *sameness* they were rendered but a *dull alternative*, and from a variety of suggestions, made by his friends, frequenters of Balls and Assemblies, to remedy the evil; he has been induced to compose a variety of such new and more difficult ones, as no doubt will answer the expectation of those; who, as well as the author saw ground for complaint, and will greatly tend to promulgate that novelty and vivacious amusement, which for so many years seems to have been unthought of or neglected. It is matter of great encouragement to the author, and has been productive of that sensible pride, for which, he trusts, he shall ever feel truly grateful, that the "*new Reels*," which have been mentioned to have been published in the last edition of his "Analysis," have so far been found worthy of notice, and have become such general favorites, as to have been danced at most of the public Balls and Assemblies held within the United Kingdom. The *additional new Reels* which he has composed expressly for this work, become more difficult, and yet, pleasing, from their possessing a much greater variety of *nouvelle movement;* and are calculated for persons more advanced in the art, affording to them the *two great advantages* of a correct and *improved line of instruction*, and an *extended fund of substantial and pleasing amusement*. And notwithstanding the apparent complexity to persons

not so well acquainted with Dancing; in addition to the advantages afforded to persons more advanced in the Science, will be found so constructed, (with the aid of the clear instruction that is laid down for their performance, as to be easily understood by all persons having a knowledge of Country Dance Figures, being composed with a view to meet the apprehension of such persons, and notwithstanding the novelty and variety of Figure belonging to these "*new Reels*," they all of them possess the *old Reel* style, which has been carefully preserved in their construction, by the introduction of the principal *old* Reel Figure of "*hey*," and in the whole are rendered, and may occasionally be used as pleasing substitutes for petitte cotillions, and so much the more easily to be attained, that a tolerably good Country Dancer, though before totally ignorant of their construction and manner of performance will find no difficulty in dancing them correctly, after two or three trials, or after having seen them performed once or twice by other persons. Directions are given in a note under each Diagram, shewing the proper application of the music, and the time that each movement requires in its performance.

NEW REELS.

Reel of three.

To be danced by two Gentlemen and a Lady, or two Ladies and a Gentleman.

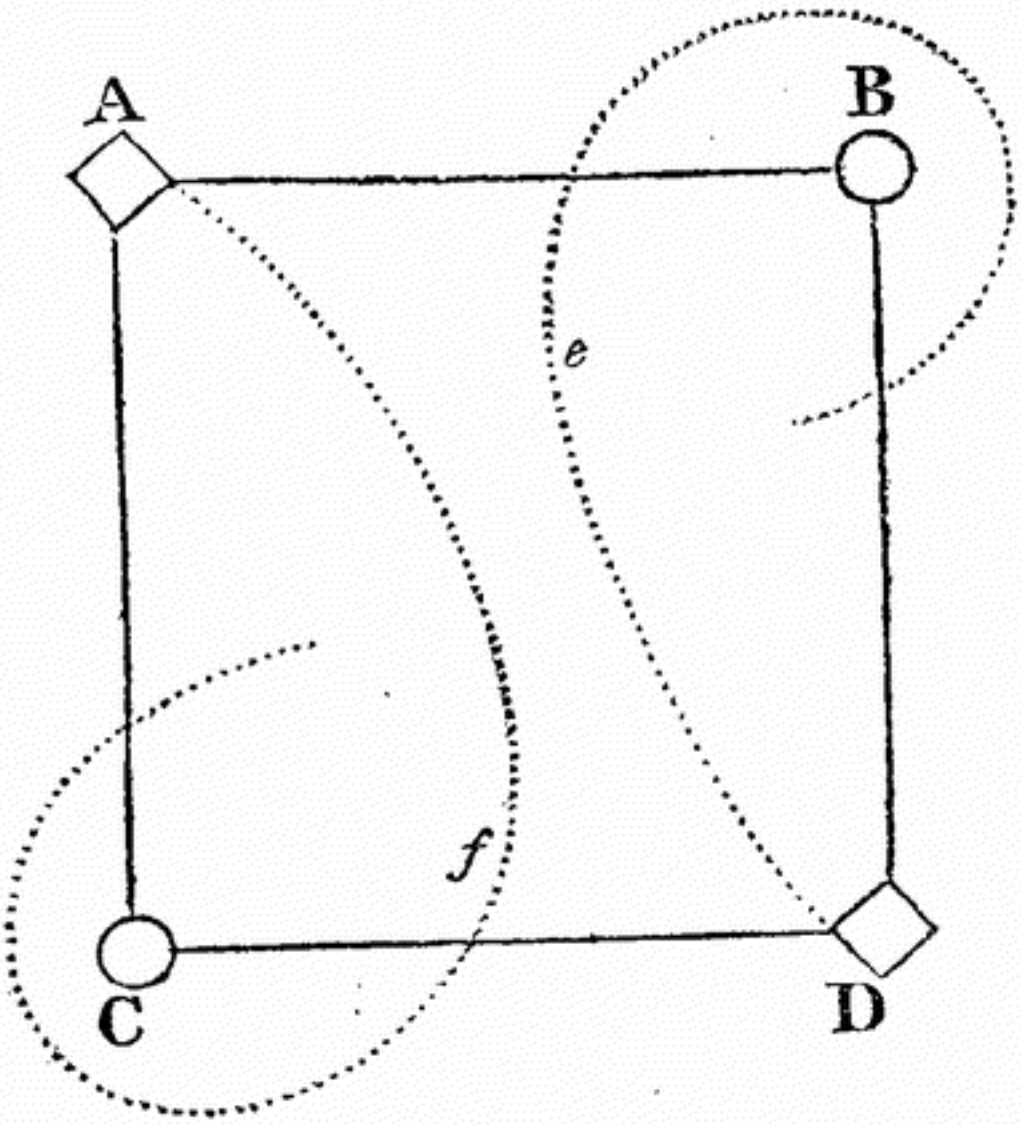


The two Gentlemen and the Lady join hands, advance from A B C to D E F and foot it; then the Lady at E and Gentleman at F hold up their hands, and the Gentleman at D passes under, they then hey, which finishes the Figure.

N. B. This Reel will take a tune of two parts in long measure played straight through, as the *Morpheth Rant*, *Fisher's Hornpipe*, &c. or a tune repeated in short measure, as the *Fairy Dance*, &c.; the Figure must be applied to the music as follows:—To a tune of long measure, advanced with half a strain, lead under with half a strain, which together will take the first strain ⅄, and the hey will take the second strain ⅄, which finishes the tune and completes the Reel.

Reel of four.

To be danced by two Gentlemen and two Ladies.

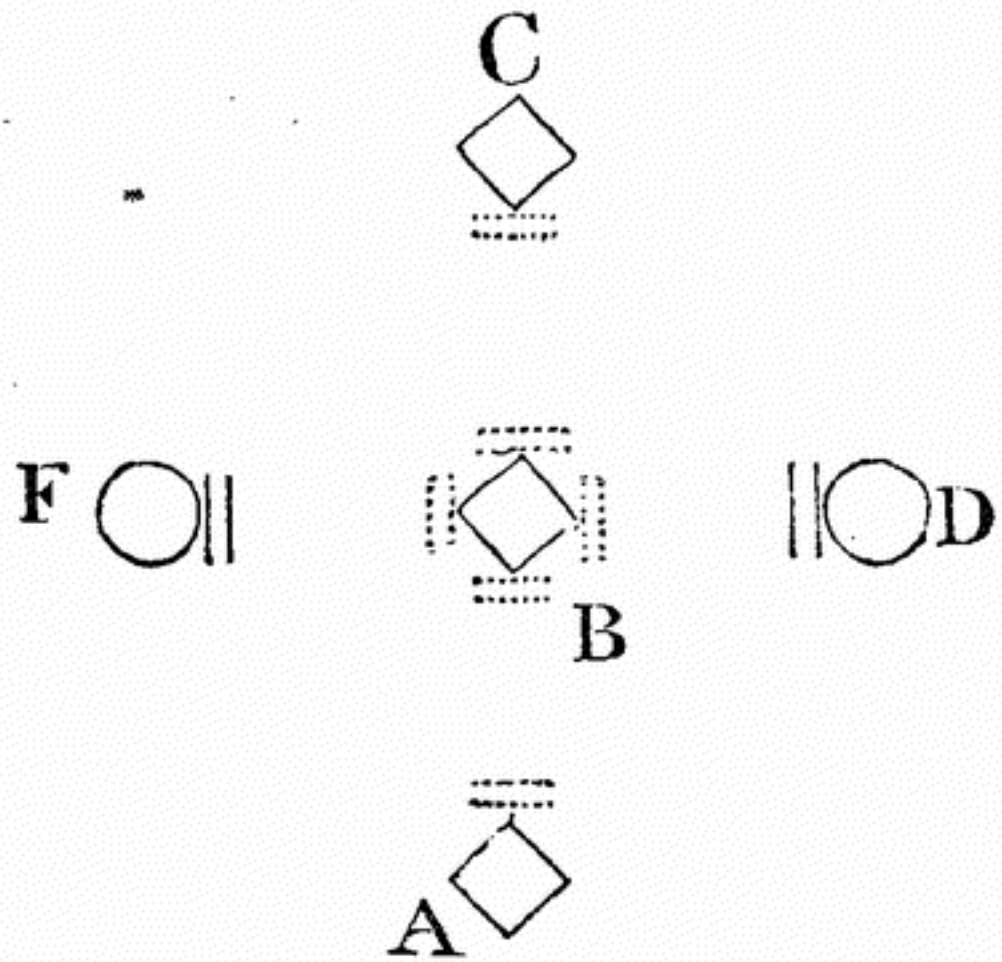


The Lady and Gentleman at A C advance, meet, and turn; at the same time the Lady and Gentleman at B D meet and turn; then the Lady and Gentleman at A B meet and turn; then the Lady and Gentleman at C D meet and turn; the Lady at A moves in the line *f*, the Lady at D in the line *e*, and hey with the Gentlemen at C D, which completes the Reel.

This Reel will take the same length of music as the New Reel of Three. Advance and turn with half a strain, then turn your partner with half a strain, which together will take the first strain ⅛, and the hey will take the second strain ⅛, and finish the Reel.

Reel of five.

To be danced by three Ladies and two Gentlemen, or three Gentlemen and two Ladies.



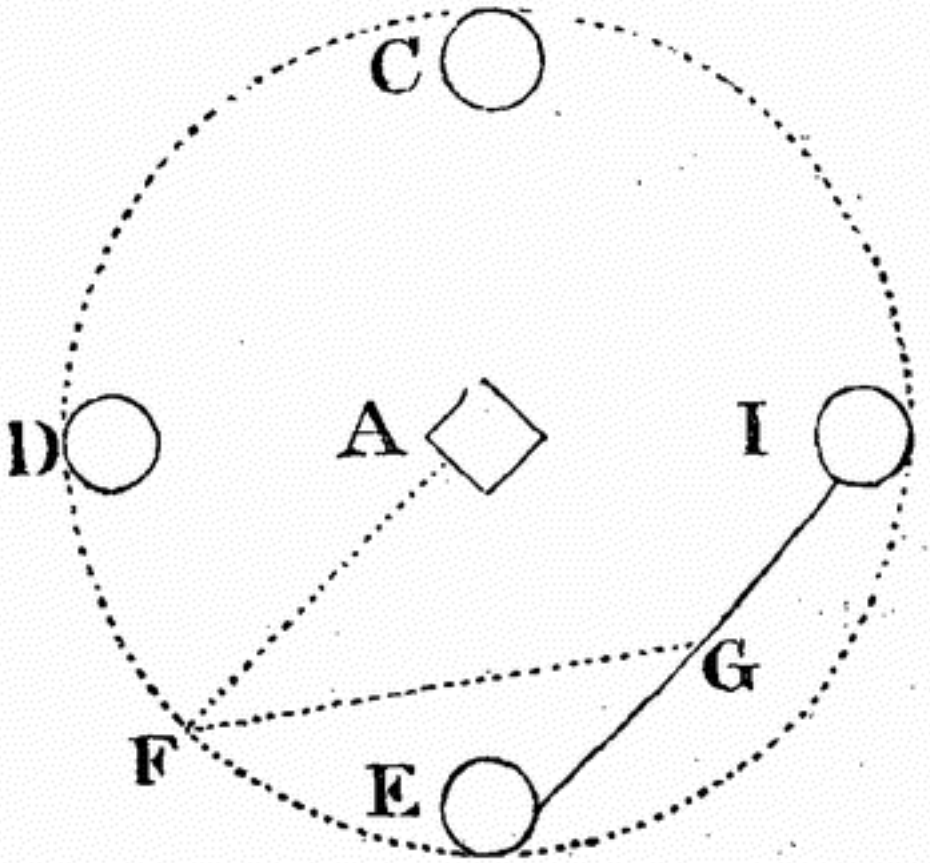
The Lady in the middle at B, heys with the Ladies at A C, then sets to them, then heys with the two Gentlemen at F D, and takes the place of the Gentleman at F, who will then occupy the centre: he then finishes the Reel by setting to the persons at F D, then hey with the Ladies at C A, and leaves one of them in the centre, so that they all progressively occupy every situation in the Figure.

N. B. This is the common Reel of Five, which I have added to those invented by the author, to render the work more complete.

This Reel will take a tune repeated in long measure, as the *Morpheth Rant* or *Fisher's Hornpipe*, and the Figure must be applied to the music as follows:—The heying with the Ladies at C A will take the first strain 𝄆, and the setting will take another strain, which will be the first strain repeated 𝄇, the heying across will take the first strain of the second part 𝄆, and the setting will take another strain, which will repeat the second part 𝄇, and finish the Reel.

Reel of five.

To be danced by four Ladies and one Gentleman, or four Gentlemen and one Lady.



The Lady at A and Gentlemen at E C strike the hey as soon as the Lady at A and Gentleman at E have passed each other, the Gentlemen at D I cross over between them; then as the Lady in returning has passed the Gentleman at C, who will now have attained the situation at E, they cross again, which brings them all into their original situations; the Lady then sets to each of the Gentlemen, then falls in and they join hands at F, they then hands quite round and back again; the Gentlemen then at E I hold up their hands and the Lady passes under at G, leading all the Gentlemen after her, to their places, and takes the situation of the Gentleman at I, who now occupies the centre to commence the Reel.

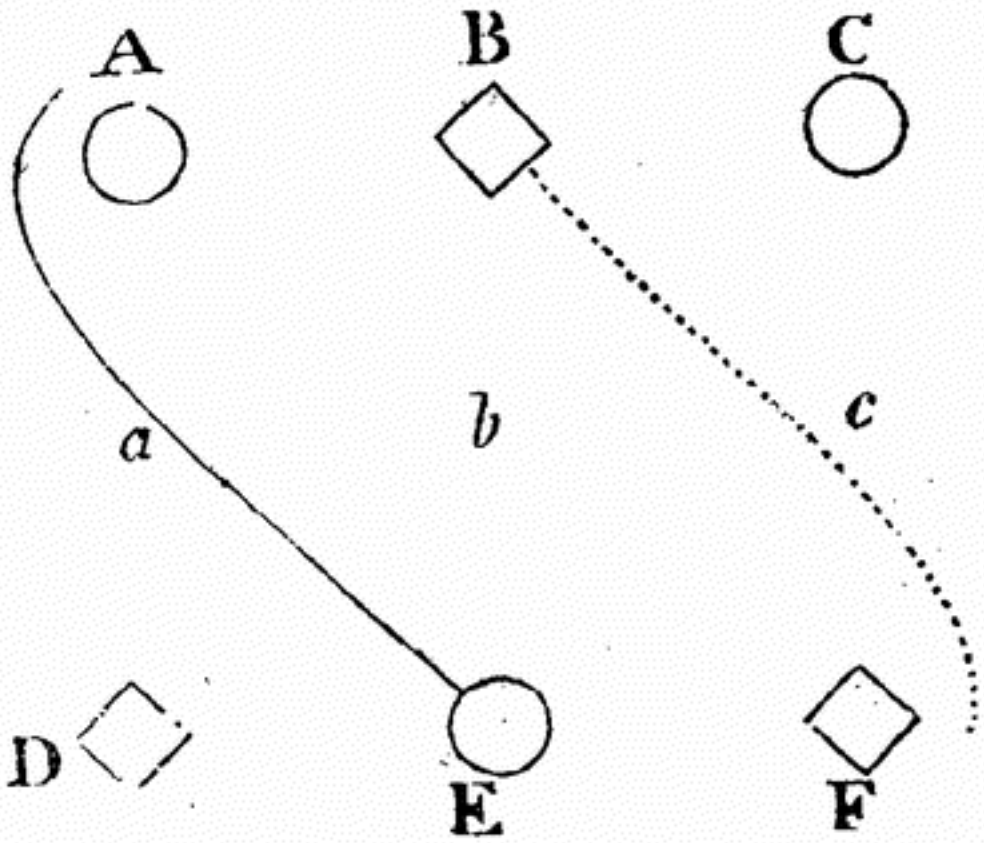
N. B. In this Reel, if continued, the persons may if they please, take the centre alternately, beginning at E and continuing to I C and D.

This Figure, though it appears difficult, is easy to perform; it is merely a common hey with the Lady at A and Gentlemen at E C, and the other Gentleman has only to cross quickly between them as they pass.

This Reel will take a tune repeated in long measure, as the *Morpheth Rant*, *Fisher's Hornpipe*, or a tune in short measure twice played through with repeats. The heying and crossing over will take the first strain 𝄆, the setting in the centre will take another strain 𝄇, hands round and back again will take the first strain of the second part 𝄆, and the leading under to places will take another strain 𝄇, which will repeat the second part and finish the Reel.

Reel of six.

To be danced by three Ladies and three Gentlemen.



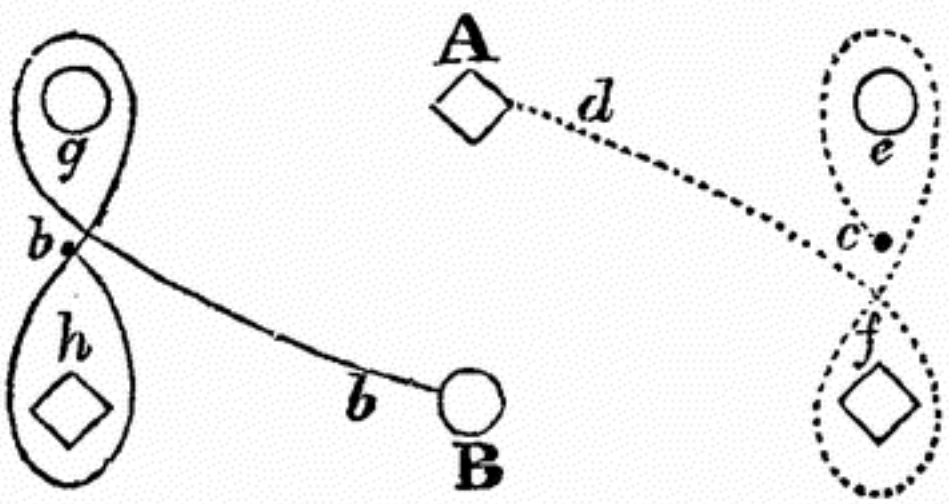
The Gentlemen and Lady at A B C join hands, the Ladies and Gentleman at D E F join hands, and all meet at *a b c* and foot it to each other, then return to their original places and foot again: the Lady at B then strikes the hey with the Lady at F and Gentleman at C; the Gentleman at E at the same time strikes the hey with the Lady at D and Gentleman at A; they then hands three round and back, top and bottom, then hey top and bottom, and the Reel is complete.

N. B. This Reel will take the same length of music as the New Reel of Five, the advancing, setting, and retreating will take a strain in long measure 𝄽, the heying will take another strain, which will be the first strain repeated 𝄆. Hands three round top and bottom will take the first strain of the second part 𝄽, and the heying top and bottom will repeat the second strain 𝄆, and finish the Reel.

Another Reel of six.

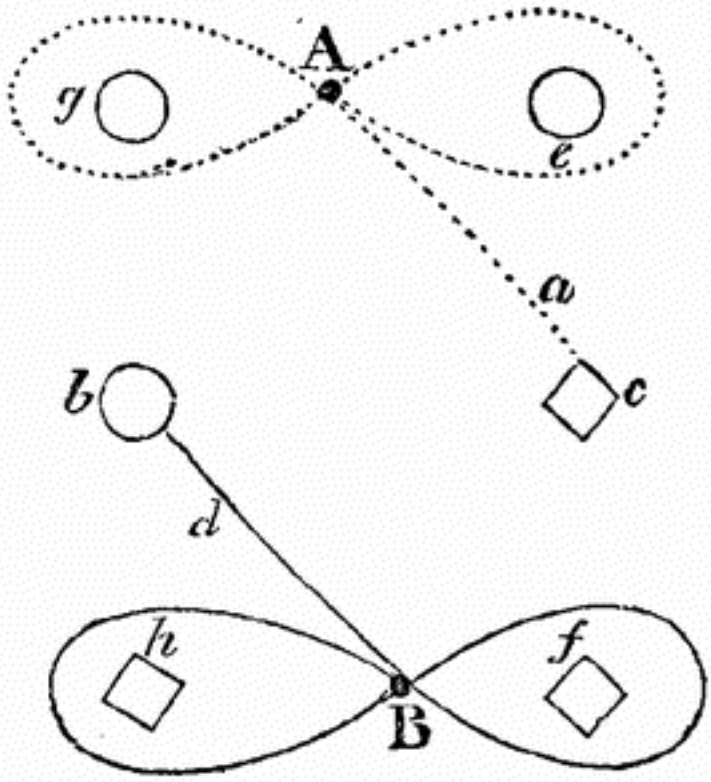
To be danced by three Ladies and three Gentlemen.

FIG. I.



The Gentleman at B moves in the direction *b*, heys with the Lady and Gentleman at *g h*, and falls in at *b;* at the same time the Lady at A moves in the direction *d* and heys with the Gentleman and Lady at *e f* and falls in at *c*.

FIG. II.

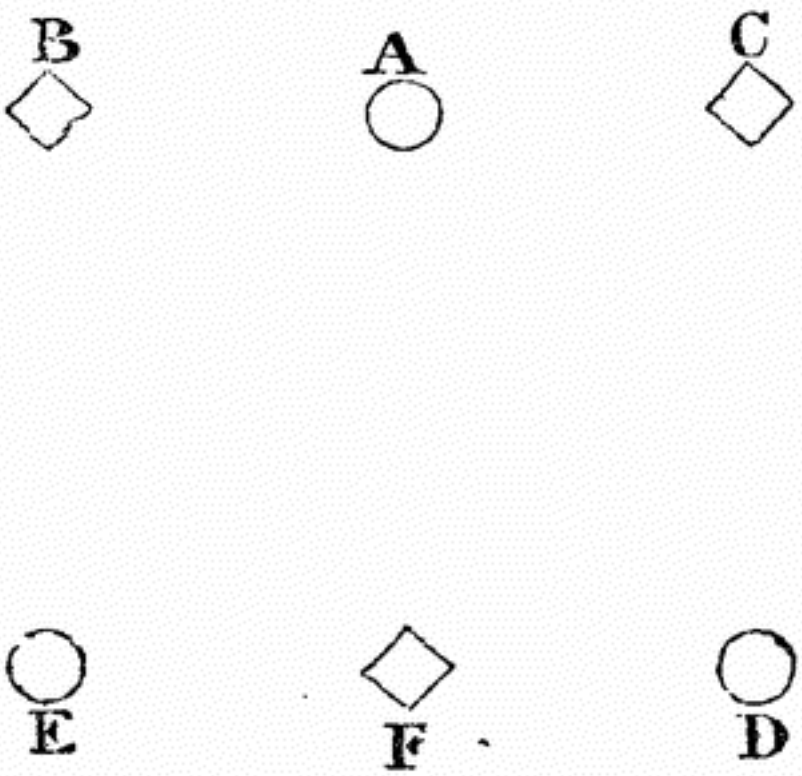


The Lady at *c* moves in the direction *a*, heys with the Gentlemen at *g e*, and falls into her former situation at A; while the Gentleman at *b* moves in the line *d*, heys with the Ladies at *h f*, and falls in at his former situation at B; the Lady at A sets alternately to the two Gentlemen, and the Gentleman at B to the Ladies, and the Chain-Figure six round, which finishes the Reel.

N. B. This will take the same length of music as the other Reels of Six. The heying will take the first strain 𝄽, then the heying back again will take another strain, which will be the first strain repeated 𝄽, the setting will take a strain of the second part 𝄽, and the Chain-Figure will take another strain 𝄽, which will repeat the second strain, and finish the Reel.

Another Reel of six.

To be danced by three Ladies and three Gentlemen.



The Lady and Gentleman at C D, at A F, and B E, swing with the right hand, then with the left; the Lady at F heys with the Gentlemen at D E, while the Gentleman at A heys with the Ladies at B C: the Lady at F then sets to the Gentlemen at E D alternately, and the Gentleman at A to the Ladies at B C, they then hands six round and back again, which finishes the Reel.

N.B. This will take the same length of music as the former Reel of Six. The swinging with right and left hands will take a strain in long measure 𝅗𝅥, the heying will take another strain, which will be the first strain repeated 𝄆, the setting will take the first part of the second strain 𝅗𝅥, and hands six round and back will take another strain, which will repeat the second part 𝄆, and finish the Reel.

OF THE

FORM, CONSTRUCTION,

AND

ARRANGEMENT

OF AN

ENGLISH COUNTRY DANCE,

AND THE

GENERAL USES AND QUALITIES

OF

Figures.

THE lengths, forms, and names, of all the several individual Figures being shewn by the Diagrams, and also the situations of commencing and finishing, together with the number of persons necessarily employed in each Figure: it will next be shewn the learner, the manner in which different Figures are selected, joined together, and applied to the music, in the composition of Country Dances, the number of Figures and their lengths required in each Dance, and in what manner they may be diversified, so as to render them short and easy, or long, difficult, and complex; and also the use and quality of all Figures, that the Dancer may arrange, compose, call, and perform Country Dances, with facility and correctness.

AN ENGLISH COUNTRY DANCE,

May be formed of and performed by an almost innumerable number of persons, (not less than six) and should properly always consist of an equal number of Ladies and Gentlemen,* formed into couples as partners, and placed in two rows or straight lines opposite to and parallel with each other:† the one consists of Ladies, termed the Ladies' line; and the other of Gentlemen, termed the Gentlemen's line, generally placed in the direction of from the top to the bottom of the Room, which forms the "GENERAL SET," (vide the "plan of a Country Dance.")

The Top of the Dance or set, that is, from whence the Dance commences, is always on the right hand of the Lady, and left of the Gentleman, when on their proper sides. Where the form and size of the room admits, a Dance may be construed or set up four different ways, (vide "plan of a Country Dance.")

DISTANCE OF STANDING, &c.

The proper distance of the lines formed by

* It frequently occurs, that Gentlemen become placed on the Ladies' side, and Ladies on the Gentlemen's side, which ought to be avoided (except where there are not an equal number of Ladies and Gentlemen present) as it destroys the appearance of the construction of the Dance, and tends to produce mistakes in the performance of the Figures, particularly with those persons not thoroughly acquainted with the Figure of the Dance.

† An English Country Dance differs from any other known Dance in form and construction, except the Ecossoise and Quadrille Country Dances, as most others composed of a number of persons, are either round, octagon, circular, or angular. The pastoral Dances on the stage, approximate the nearest to English Country Dances, being formed long-ways; and to shew that the number of persons beyond six is unlimited, the old Publishers of Country Dances marked over each tune—"To stand long-ways for as many as will."

the Ladies and Gentlemen from each other is about four feet and a half, and the distance of the respective couples from each other is about two feet and a half.

The proper distance and the keeping of the lines truly parallel is necessary to the correct performance of the Figures, every person in the set having thereby an opportunity of seeing the various evolutions of the Figure performed by the leading couples, which very frequently proves of the greatest utility to those persons in the Dance unacquainted with the Figures, and prevents the confusion that would otherwise occur.

Should the company be numerous, or the room not of sufficient length to admit the whole of the persons to stand up in one Set, they may be arranged and formed according to the width of the room, into other Sets parallel with each other, (vide "Plan of a Country Danee," and the article "Divisions or Sets,") and numbered in succession, Set 1, Set 2, &c.; or distinguished by letters, as Set A, Set B, &c.*

These divisions may be considered as a part of the first Set, being properly a continuation of that Set, formed into divisions merely for the sake of convenience.

The privileges and relative connexions of them are explained under their proper head.

In performing the Dance, the couples, by changing situations, lose the original name or character attached to them, and acquire another,

* It frequently occurs that so many Sets or divisions are formed in the same room, that the Dancers are thereby deprived of the means of preserving the proper distances in the Dance, and the beauty and effect in the Dance from the crowded situation of the couples becomes entirely lost, it being impossible that either Figures or Steps can be performed to advantage.

according to the situation they become placed in, or the operative principle of the Dance.

The technical names or characters attached to the respective couples occur in every Country Dance, are permanent in certain situations, and the names of many of the Figures are derived from them. The learner must therefore understand them 'ere he can be supposed properly to connect and apply them in the formation of a Country Dance. The principal of them are the "Minor Set," the "leading couple," the "neutral couple," the "auxiliary couple," the "top," "bottom," and "central couples," or "first," "second," and "third couples."

THE MINOR SET,

Is formed of three couples, which are sufficient for the performance of any Country Dance Figure, constituting of themselves a perfect Set; so that every three couples in a general Set performing a Figure within themselves, is properly termed, a minor Set, having a top, bottom, and central couples, enabling them to perform every Figure from every given situation in the Dance: they are formed and varied by the progressive motion of the Dance, and are more or less numerous, according to the number of persons composing the Dance, (vide the Table shewing the progressive motion of a Country Dance.) For instance, a general Set, consisting of thirty couples,* (the Dance being in full action) will contain ten minor Sets. The "minor Set" may be formed of any part of the "general or whole Set," where it shall occur, that the leading or

* i. e. If the neutral couple be included in the minor Set; if not, it will contain but seven minor Sets (vide "neutral couple," and the "plan of a Country Dance.")

top* couple of the minor Set have two couples below, viz. a second and a third couple to act with them, or where the leading couple are performing a Figure in the centre; in which case, the couples forming the minor Set are differently termed, the leading couple being called the central; the third, the bottom; and the couple who stand second at the commencement of the Figure will be the first or top couple, thereby losing their original names or characters immediately the leading couple perform a progressive Figure.

When the leading couple is at the top, the second couple is properly the central† couple; (yet it never assumes that name,) being reserved for the leading couple, when they in the performance of the Figure occupy the place of the second couple, who consequently become the top couple, and therefore, when the central couple is named, the leading couple alluded to are acting in the centre. The third couple become the bottom couple, immediately on the leading couple becoming the central one, and perform any Figure or Figures required from that situation; the minor Set thereby having a top, central, and bottom couple. When the appellations of "the Lady and Gentleman," are made use of in a minor Set, the leading couple,

* When first, second, and third couples, or top, centre, and bottom, are mentioned, the Dancer should be acquainted as to which of the two they should belong (the general or minor Set) or he will be otherwise misled. In the general Set, the numerical order is regulated accordingly as they are given out at the calling up of the Dance; and top and bottom only relate to the top and bottom couples of the Dance or general Set.

† Some minor Sets have no nominal central couple. Such are those that finish the Figure with a progressive one, and have no Figure performed from the centre by the leading couple.

whether at top, centre, or bottom, are signified to be alluded to, if no other Lady or Gentleman are otherwise particularly named.

LEADING COUPLE,

Is the couple going down the Dance; and there will be as many leading couples as minor Sets in a Dance, so that a Dance of sixty couples would have twenty leading couples, the Dance being in full activity.

AUXILIARY COUPLES,

Are those couples in a minor Set that assist the leading couple in the performance of the Figures, either actively or inactively. Some minor Sets contain one, others two; but no Dance can be formed without one. Their numbers are governed by the direction of the Figures, and the couples they employ or require in their performance. When a Dance contains but one auxiliary couple, it will be composed of Figures, that in their performance require and employ the leading and second couple only, or contain a neutral couple within the minor Set, hence the second couple becomes the auxiliary couple, whether active or inactive: and every Dance containing a Figure or Figures employing a whole minor Set, or by any means connecting themselves with the bottom or third couples, and the neutral couple being the fourth or couple below, the minor Set will have two auxiliary couples, active or inactive, according to the nature of the Figures.

There are some individual Figures, that in their performance do not require an auxiliary couple, such as "allemande," "turn your partner," &c.; but every Dance must contain one at least, as no one can be performed without a progressive Figure, requiring for its perform-

ance the second couple. The third couple may be an auxiliary one at one part of the Figure, and not at another; but whenever it is employed or required, it is considered as belonging to the Dance, the second couple being always auxiliary.

ACTIVE AUXILIARY COUPLES,

Are those couples that actively assist the leading couple in the performance of the Figures, as "right and left," "set and change sides," "hey," "hands six round," &c. where the Figure of the Dance cannot be performed without the active assistance of the other couple or couples; for were they to remain stationary, the Figure could not be completely performed. A Dance may contain either one or two, or be composed of inactive auxiliary couples, according to the nature of the Figures of which it may be composed, (vide the Diagrams, and the Table, shewing how the Figures employ the couples, and where they begin and end.) In "Sir David Hunter Blair,"* single Figure, there will be one active auxiliary couple, which will be in "set and hands across and back again." In "Nancy Dawson"† there will be two active auxiliary couples employed in the Figure, "hey."

INACTIVE AUXILIARY COUPLES,

Are those couples which, although auxiliary couples, and required in the performance of the Figure, yet remain stationary and inactive during the performance of the Figure; as in "whole Figure at top," "cast off two couple," "whole Figure on your own sides," "lead through top and bottom," &c. A Dance may contain either

* See Companion to the Ball Room. † Ibid.

one or two, or be composed of active ones, according to the selection of the Figures. In "the Campbell's are coming,"* single Figure,† but one auxiliary couple is required (which is inactive) to the performance of the progressive Figure, and employing only the leading couple. In the "Rakish Highlandman,"‡ (single Figure) there are two inactive auxiliary couples.

NEUTRAL COUPLES.

A neutral couple is an inactive couple, and divides the minor Sets, by its being the fourth or couple below a minor Set; yet it is sometimes the third or bottom couple of and included in the minor Set, and is constituted, by affording space, to prevent confusion in the Dance, too frequently occasioned by the Figures interfering and becoming entangled with each other. Those are neutral couples to which no Figure extends.

When the Dance is in full activity, the number of neutral couples will be in proportion to the number of minor Sets contained therein, whether included in the minor Set or below it.

A Dance, consisting of thirty couples, the neutral couple included in the minor Set, will contain ten neutral couples; but if the neutral couple be the fourth, or couple below the minor Set, then the Dance will contain but seven minor Sets, with seven neutral couples attached to them additionally (vide "the plan of a Country Dance.") Every minor Set must have a neutral couple, either included in it, or attached to it. When the neutral couple is *included* in the minor Set, it is always formed of the third or bottom couple.

The constituting of the neutral couple depends

* See Companion to the Ball Room. † Ibid. ‡ Ibid.

entirely on the Figures employed in the Dance, as all those Figures which employ the whole of the minor Set constitute the fourth or couple below it, the neutral couple; and those which employ only the leading and second couple, constitute the third or bottom couple of the minor Set, the neutral couple. In the performance of "speed the plough,"* either single or double Figure, the fourth or couple below the minor Set would be the neutral one; the whole of the minor Set being employed in one of the Figures. In the "Haunted Tower," single Figure, the neutral couple is included in the minor Set, as the Figure only employs two couples out of the minor Set.

The above examples, it is trusted, will be found sufficient.

SETS, OR DIVISIONS OF THE DANCE.

A Dance is formed into different Sets or divisions when the company are too numerous for one Set, not only that a greater variety of calls may be had, but also to prevent the fatigue occasioned by the too great length of a Set.

Therefore, when the room will admit, and the company are sufficiently numerous, they may be divided into different Sets or divisions, and placed in parallel lines at a convenient distance from each other, having respectively the top of the Set at the same end or part of the room: they may be distinguished from each other, by numerical figures or letters, as Set 1, or Set A, Set 2, or Set B, &c.

Notwithstanding that they all branch from Set 1 or A, and are properly but a continuation of that Set formed into divisions according to

* See Companion to the Ball Room.

room, yet they have their respective privileges respecting the "calls." Set 1 or A call the first Dance; Set 2 o B the second; Set 3 or C the third, &c. Should there be no more than three Sets, after the call of Set 3 or C, the call goes back to Set 1 or A, and No. 2, in the Set calls the fourth Dance; then No. 2 in Set 2 or B the fifth Dance, &c. Whatever Dance is called, and in which ever Set, the other Sets are governed by its respective tune and Figure, thus; if Set C has the call, Sets A and B must consult them respecting the Figure, and perform it precisely in the same manner; any alteration or deviation being considered as a mark of disrespect to the Lady who calls the Dance. The manner of forming these Sets or divisions may be seen by the "Plan of a Country Dance." In forming them, they must be divided as equally as possible with respect to the number of the couples, that the respective Sets may finish the Dance as nearly as possible at the same time. The Ladies being each furnished with a ticket, bearing the name of the Set to which they belong, with the number thereon, inscribed according to their situation in the Dance, as A No. 1, B No. 2, &c.: should place them in a conspicuous part of their dress to prevent disputes respecting places, (vide "the etiquette of the Ball Room." As

COUNTRY DANCE FIGURES,

Are of various forms and lengths, and take the Dancer in various directions (shewn by the Diagrams) before they can be of use in the systematic composition of a Dance, the lengths of all the individual Figures must be shewn, and their application to the music, and also the difference between long and short Figures.

LONG AND SHORT FIGURES.

For the convenience of the Dancer in the application of the Figures to the music, and for the use of the Tables for setting Country Dance Figures, all the different Figures, as far as regards their length, are brought under two heads, "long," and "short Figures;" of which there are several qualities enumerated and treated on under their respective heads.

LONG FIGURES,*

In their performance and application to the music occupy a strain of eight bars, in long measure; they are as nearly as possible of the same length, and occupy the same time in their performance, whether wholly composed of Figure or movement, or whether a part consists of "setting," as, for instance, "hey on your own sides," consists entirely of Figure movement; and "set and change sides," of half Figure and half setting, yet both are performed in the same time.

When a Dance is wholly composed of long Figures, a Figure is required to each strain of long measure, as a tune of three strains long measure would require three long Figures, (vide the Tables) either with or without setting, as may best suit the nature of the Dance, or the taste of the company.

Long Figures are so named, from their requiring a strain of music in long measure, which is the longest that should be used in Dances (vide the article "strains:") they are the longest also that can be applied to the use of the Tables for the systematic composition of Figures.

Long Figures are adapted for different uses

* Whole and long Figures are deemed the same; yet they widely differ from each other (vide whole Figures.)

in the Dance, and receive additional names, from the different situations in which they are performed in the Dance; shewn in long Figures, performed at top, in the centre, and at bottom, (of any minor Set) and long progressive Figures.

SHORT FIGURES,

Are as nearly as may be one half of the length* of the long Figures, and require in their performance to the music, a whole strain of short, or half a strain of long measure. Their names are given, in the list or class of short or half Figures being both included in the same list; and the direction they take in the Dance is shewn in the Diagrams. When these Figures are applied, two are substituted for a long one, which are frequently applied to give variety and complexity to the Dance.† These Figures may be applied either at the top, bottom, or in the centre, of a minor Set.

Short Figures, although only half the length of long Figures, are perfect (with the exception of short progressive Figures) ending where they begin, and have no setting attached to them.

Some "half Figures" have setting attached to them; and in this respect *differ* from short Figures, (vide "half Figures.")

A Dance may be composed wholly of short Figures (vide the chapter on the "Composition of Country Dances," and the Dance, entitled, the "Caledonian Rant,") contained in the "Companion to the Ball Room," composed of four short Figures.

* Half Figures are of the same length, but used differently.

† Short and half Figures were formerly very much used in the composition of Dances. In the old Dance books many Dances are composed wholly, or nearly so, of short and half Figures, to render the Dances complex and difficult in their performance.

Formerly, when proper steps were not generally applied to the performance of the Figure, it was the custom to divide and sub-divide Figures; but, to render them systematically applicable to the strains of Country Dance music, in short and long measure, only one division has been made in those Figures adapted to the use of the Tables; the long or whole Figures requiring a strain of long measure; the short or half requiring only four bars, or half a strain of long, or a strain of short unrepeated.

IRREGULAR FIGURES,

Are those Figures, that in their application to the Dance either leave the performer on the wrong or opposite side, or below the third or bottom couple of a minor Set. They are of different lengths: some have setting attached to them, and some are progressive Figures; but, as they cannot be included in the Tables to be of any utility, their lengths, uses, and properties, are explained in a separate chapter.

UNSYSTEMATICAL OR DOUBLE LONG FIGURES.

This class of Figures receive their name from their being double or twice the length of those called long Figures; they require twice the length of music in their performance, viz: a strain of long measure repeated, or two strains played straight through. They cannot be divided; and are therefore not included in the Tables. Some of them require setting, and some are progressive, as may be seen by the Diagrams. Their uses and application to the Dance are shewn in a separate chapter, to which the learner's attention will be necessary to their acquirement.

WHOLE FIGURES.

The terms, "whole" and "long Figures," are generally confused with each other, having been considered as the same; though they have quite a different meaning, there being short whole Figures, and long whole Figures. The term "whole Figure," does not relate to the length of the Figure so named, but to their being themselves finished, perfect, and indivisible, beginning and ending in the same place. These Figures are of different lengths: "whole Figure at top" requires double the music for its performance to either "allemande," or "right and left;"* yet they are all whole Figures.

To prevent as much as possible any confusion calculated to mislead the Dancer, the different Figures are separated; notwithstanding, had a great many of the short Figures been classed with those under the head long Figures (except the progressive ones†) they might together have been termed "whole Figures."

HALF FIGURES.

Are portions of certain long or whole Figures divided into halves, and followed by a different Figure, instead of completing the long or whole Figure, and are therefore named "half Figures."

Those long Figures that have been divided, and from which the half Figures are taken, are generally termed whole Figures, and may be danced as "whole or perfect Figures," or

* These last mentioned are always arranged in the class of short Figures; although they might be termed whole Figures, as they are perfect in themselves.

† The progressive Figures are an exception to this rule, as they should always be considered as long aud short, not ending where they begin, although "whole," and "half poussette," bear a different name.

divided into half Figures, at the pleasure of the Dancer; there being whole Figures at top, bottom, on your own sides, and half Figures, bearing the same names formed out of them; they are generally applied to give variety and complexity to the Dance in their performance; as they leave the Dancer on the wrong side, they cannot be used in the Tables: but their uses are fully explained in the class of irregular Figures, to which they belong.

The same time is required in their performance as in the short Figures, viz. a strain of short measure unrepeated, or half a strain, or four bars of long measure.

PROGRESSIVE FIGURES,

Are those Figures, which in their performance leave the Dancers or leading couple in the second couple's place, every time the Figure is finished, (vide the "progressive movement, and the chapter annexed of a Country Dance.") The long and short progressive Figures are given in lists for the use of the Tables; and also with the irregular Figures, some of them taking the Dancer two couple down instead of one, and therefore cannot be used in the Tables. They are an indispensable class of Figures, as no Dance whatever can be performed without one, either short or long. They are always performed from or at the top of a minor set, but never bring the Dancer back to the situation from which they are taken; they are therefore called Progressive Figures, their performance bringing the top couple progressively to the bottom of the Dance, by gaining a couple every time the Figure is performed; thus, in a Set of twenty couples, nineteen progressive Figures must be performed to bring the top couple of the general Set to the bottom of the Dance.

FIGURES WITH SETTING ATTACHED TO THEM.

Those Figures to which setting is attached, derive their name partly from the movement and partly from the setting, the setting is generally mentioned first: as "set and change sides," "set contrary corners," "set and half right and left," &c. The *Figure* employs but *half* the time allowed in the music, and the *setting* the other half, (except where Irish steps are used, then the setting takes up three-fourths, and the Figure one-fourth.) The principal Figures to which setting steps are attached, may be seen by the Diagrams; and list of old Figures, as they employ the persons in the Dance where they are marked by a star [*].

LISTS OR CLASSES OF FIGURES FOR THE USE OF THE TABLES.

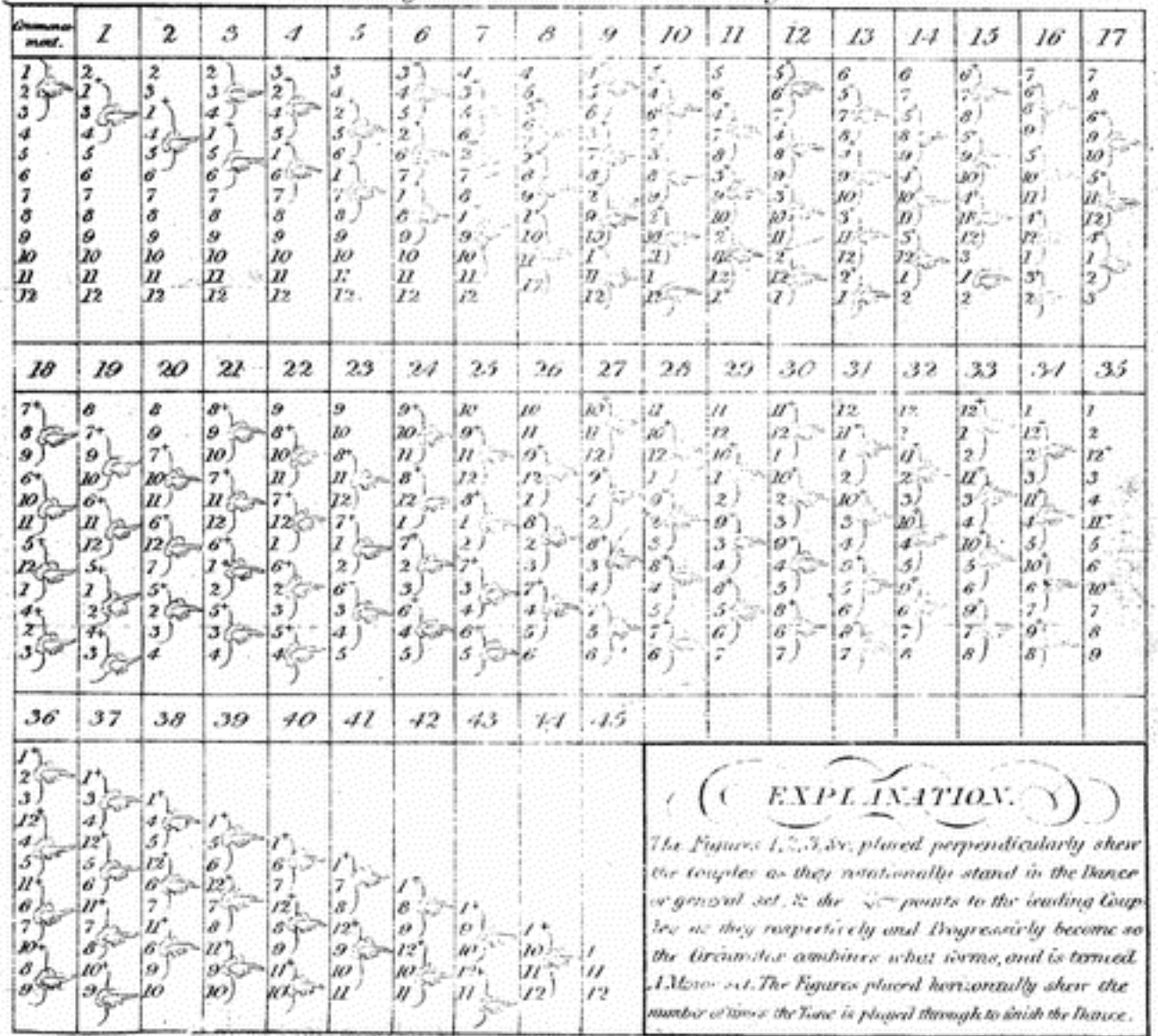
Of which there are six, three classes of long and three of short. Four of the classes begin at top, two of long and two short Figures, as long Figures performed at top that end where they begin, and long progressive Figures that end in the second couple's place; short Figures, that end where they begin, and short progressive Figures, and two classes of Figures in or from the centre that end where they begin, one long and one short: they are all collected into lists of the same length, from whence they are selected. The Tables are divided into six columns, each corresponding in title with one of the six classes, which contain under the same head all the Figures of the same length and performed from the same place: these Figures are not only collected for the use of the Tables, but to present at one view the length and places from and in which they are performed, and the use of all

The Progressive Motion of a Country Dance.

Commencement.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7
2	1	3	3	2	4	4	3	5	5	4	6	6	5	7	7	6	8
3	3	1	4	4	2	5	5	6	6	6	4	7	7	5	8	8	6
4	4	4	1	5	5	2	6	7	7	7	7	4	8	8	5	9	9
5	5	5	5	1	6	6	2	7	7	8	8	8	4	9	9	5	10
6	6	6	6	6	1	7	7	8	8	8	3	9	9	4	10	10	5
7	7	7	7	7	7	1	8	9	9	9	9	3	10	10	4	11	11
8	8	8	8	8	8	8	1	1	9	2	10	10	3	11	11	4	12
9	9	9	9	9	9	9	9	10	10	10	2	11	11	5	12	12	4
10	10	10	10	10	10	10	10	11	1	11	12	2	12	12	3	1	1
11	11	11	11	11	11	11	11	12	11	1	12	12	2	1	1	3	2
12	12	12	12	12	12	12	12		12	12	1	1	1	2	2	2	3

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
7	8	8	8	9	9	9	10	10	10	11	11	11	12	12	12	1	1
8	7	9	9	8	10	10	9	11	11	10	12	12	11	1	1	12	2
9	9	7	10	10	8	11	11	9	12	12	10	1	1	11	2	2	12
6	10	10	7	11	11	8	12	12	9	1	1	10	2	2	11	3	3
10	6	11	11	7	12	12	8	1	1	9	2	2	10	3	3	11	4
11	11	6	12	12	7	1	1	8	2	2	9	3	3	10	4	4	11
5	12	12	6	1	1	7	2	2	8	3	3	9	4	4	10	5	5
12	5	7	1	6	2	2	7	3	3	8	4	4	5	5	5	10	6
1	1	5	2	2	6	3	3	7	4	4	8	5	5	9	6	6	10
4	2	2	5	3	3	6	4	4	7	5	5	8	6	6	9	7	7
2	4	3	3	5	4	4	6	5	5	7	6	6	8	7	7	9	8
3	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9

36	37	38	39	40	41	42	43	44	45
1									
2	1								
3	3	1							
12	4	4	1						
4	12	5	5	1					
5	5	12	6	6	1				
11	6	6	12	7	7	1			
6	11	7	7	12	8	8	1		
7	7	11	8	8	12	9	9	1	
10	8	6	11	9	9	12	10	10	1
8	10	9	9	11	10	10	12	11	11
9	9	10	10	10	11	11	11	12	12



EXPLANATION.

The Figures 1, 2, 3, &c. placed perpendicularly shew the couples as they rotationally stand in the Dance or general set, & the ☞ points to the leading Couples as they respectively and Progressively become so the Circumflex combines what forms, and is termed A Motor set. The Figures placed horizontally shew the number of times the Tune is played through to finish the Dance.

the Figures in the System, (except the unsystematical ones) and how many Figures may be set to any Country Dance tune, and in what varieties. These classes do not contain any of the New Figures, or the unsystematical or irregular Figures, which are to be found under their respective heads.

MOTION AND PROGRESSION OF THE DANCE.

The Dance being constructed, the Figure Set, &c. the music properly adapted thereto must be selected and played to put the Dance in motion; the action and progressive motion in the performance of the Dance must be understood, in order that every person in it may move progressively towards the bottom and the top regularly, that equal opportunity may be afforded to each, to perform their respective parts.

The top couple of the general Set commence the Dance, and after performing the various Figures set to the tune, finish a couple nearer the bottom; and the second couple will by moving, become the top couple. The Dance commences again, and the leading couple each time the Figure is repeated will progressively gain a couple towards the bottom, and will repeat or perform the Figure as many times as there are couples standing up in the Set, not being permitted to gain more than one couple towards the bottom each time they finish the Figure, but obliged to gain one couple to preserve the progressive motion of the Dance. The progressive movement does not alone belong to the leading couple, but to all persons composing the Dance, either in moving a couple up or down, as all the couples going down the Dance progressively gain a couple towards the bottom every time the Figure is performed, and all the other couples forming the Set will at the same

time progressively move up a couple towards the top of the Dance, so that the whole of the couples in the Set change their situation every time the Figure is performed.

As soon as the top couple can form a minor Set, that is, as soon as the leading couple or couples going down the Dance have gone down three couples, or performed the Figure three times, then the couple left at the top of the general Set, or of any minor Set, only then each couple will, accordingly as they stand in rotation in the Dance, become successively the top couple, and so on, till all the couples forming the Set have in succession (what is termed) "gone down the Dance," and the couple that stood at the bottom at the beginning of the Dance has progressively "worked up" to the top, and afterwards gone down three couple; then the couple that called the Dance begin again, and go down within three couples of the bottom, which will finish the Dance. The couple that called the Dance stand at the bottom for the next Dance. The progressive movement is shewn by the Table, entitled "the progressive movement of a Country Dance."

OF JOINING OR CONNECTING FIGURES.

The uses, names, and characters used and relative to a minor Set, and the method of performing each individual Figure, with their lengths, &c. as applied to the different parts of the Dance and to the music, being known to the learner, he will be able to join and connect Figures together so as to form a Dance. The smallest number of Figures that can be employed in the formation of a Dance is two. The quantity of Figures either in length or number depends on the music to which they are set;

the number of Figures is governed by the number of strains, (vide the Tables shewing the number of Figures that may be set to any tune adapted to Country Dancing.) Whether the strains of the music are repeated or not, and how many times repeated in long measure, constitute what is termed single or double Figure. Treble Figures may be set by repeating the strains or playing them straight through. When short or half Figures are set to strains of long measure,* great attention must be paid to the playing of the music, two being required to one strain, one of which must end, and the other begin in the middle of the strain; frequently where there is little or no accent in the music to guide the Dancer; the time must however be kept, and the Figures joined together on the proper note, without any hesitation or innovation on the time. A perfect knowledge must be had of the beginning and ending of every strain, and their number, to enable the learner properly to begin, end, and join Figures in time and place, also of what Figures every Dance requires, or will admit of, either long or short, and how to blend them together, so as to produce either short and easy, long or complex Figures, single or double, to suit their own taste, or to accommodate the talent of the company. There is no resting in the Dance for the leading couple, till they get to the bottom, and the music is the only guide for the beginning and ending of every individual Figure, as well as the Figure of the Dance; however great a number of individual Figures it may contain, they must all be united and connected together, so as to lose the appearance of many parts being

* Short measure is better adapted to short or half Figures, as the Figures end with the strains.

connected, and produce that of one true mathematical Figure. A knowledge of the steps and their divisions, as applicable to the music, is also necessary to be known and attended to.

ALTERATIONS IN THE NAMES OF INDIVIDUAL FIGURES.

Many of the old names have been so perverted, as to convey quite a different meaning to what they ought, tending greatly to mislead the Dancer. The names of such Figures have been corrected in this work; and where the originals have not been given, such as are applicable to their form or use have been substituted.

OF SELECTING FIGURES, AND APPLYING THEM TO THE DANCE.

In the selecting of Figures from the classes for the use of the Tables, it is necessary that a knowledge should be had of their various effects in the Dance, notwithstanding that many of them are of the same length, and performed from the same situation in a minor Set, yet they have a different appearance in the Dance, and though directed at, or from the top, are yet not so well adapted to the commencement of the Dance: it is the same with Figures adapted to the conclusion of the Dance. Care should be taken, not to choose all such Figures as bear too great a similarity in appearance to each other, either in form or effect, or such Figures that only employ the leading couple, (unless there be particular reason) the other couples being consequently unemployed, render it irksome to them, particularly if the Set be numerous. One reason for their being introduced has been, that the company generally being bad Dancers, and not understanding Figures, they have been chosen, to

enable the couple calling the Dance to display their abilities; and by thus preventing confusion in the Dance, have been in no danger of having their exclusive evolutions broken into, or spoiled, through the inability of others, they being little more than silent spectators.

When a company consist of tolerably good Dancers, they should be so united as to give activity and employment to the company, according to the length of the music.

A Dance ought not to be wholly composed of circular Figures, as they tend to excite giddiness in the Dancers, and produce a sameness of appearance. When a Dance is intended to be rendered difficult and complex, let it be composed principally of short or half Figures, set to tunes in long measure; there being little or no accent in this measure for the direction of the joining of the Figures. To enable good Dancers to display their abilities, choose principally those Figures having steps attached to them. Tunes in $\frac{9}{8}$ time, are those that bad Dancers most fear, as they seldom have any steps properly adapted thereto. Slow music also tends to expose bad Dancers. The most difficult Figures for indifferent Dancers to perform, are "Right and Left," "Set and half Right and Left," "chain Figure six round," and "four round," "swing with right hand round one couple, then with the left," "set contrary corners," &c. &c. Therefore, when a Dance is called to be performed amongst indifferent Dancers, such ought to be avoided, to prevent confusion. Double, and even treble Figures, should be practised by the learner; but not called, unless in companies of good Dancers. In selecting the Figures for a Dance, it is not advisable to take too many for one class, or of those performed from one situation; but to take

some from each, and give them as much variety as the length of the tune and the talent of the company will admit.

IN THE PERFORMANCE OF A COUNTRY DANCE.

The following particulars will be necessary to be attended to, in addition to the foregoing remarks and directions, to promote good order, and preserve sociability and pleasant amusement, which a Country Dance is so capable of affording to those composing it. The persons who take upon themselves the

CALLING OF THE DANCE,

Should possess the necessary requisites for performing the duty they may have to execute, in setting the company an example, and directing them (when required) in the performance of the Dance. Such a Dance should be called, as they thoroughly understand, and are able to perform with facility. When part of the company are indifferent Dancers, the persons forming the Dance should be selected and placed according to their talent and knowledge of Dancing; the best couples at and near the top, that by their performance the others may become instructed in the Figure, previous to their having to lead off, otherwise it frequently happens, that the Dance is obliged to be changed.

CROWDING TO THE TOP,

Is too frequently practised, and should be prevented by those whose province it may be to see that due respect is paid to the person calling the Dance; it being impossible to perform the Figure of the Dance with effect, or correctly, when the couples stand too near to each other.

SILENCE IN THE DANCE

Should invariably be observed; but it too frequently occurs, that one half of the persons composing the Dance are in conversation on subjects generally unconnected with the Dance; their attention so frequently required in the Dance, not only thereby becomes diverted, but the music, which is the guide for the Dancer, is prevented from being distinctly heard.

ATTENTION TO THE FIGURE.

While the Figure is performing, it is requisite for every person in the Dance to observe, whether any of the Figures require their attention and assistance for the performance of the Figures according to the number of couples it may require; otherwise, for want of proper attention, part of the music becomes lost, and the music and Figure cannot then be finished together without much bustle, as the music must not wait on the Dancers, but the Dancers perform the Figures and steps as properly adapted thereto.

PROGRESSIVE MOVEMENTS,

When "lead down the middle, up again," "whole pousette," "swing with right hands round one couple," &c. are performed, attention to the music is necessary, as the couples must move up to the leading couple's place, as they progressively move down, keep the proper distance between the couples, and give the leading couple room to perform the succeeding Figures, or to commence the Dance again. [See "the progressive motion of a Country Dance."]

OF PERFORMING FIGURES WITHIN THEIR PROPER COMPASS.

As three couples constitute a Country Dance, as to number of persons, the Figures are so composed as to be kept within their distance of standing. A great error, committed by many persons, particularly to be avoided, is, that a couple in "going down the middle," and "cast off two couple," instead of confining themselves to the distance of three couple, frequently extend the Figures beyond six couples, and consequently interfere with the preceding couples.

FINISHING THE FIGURES IN THEIR PROPER PLACES,

Whatever Figure is performed, should be finished in its proper place before another is commenced; the regularity of the Dance must otherwise be completely destroyed. The progressive Figure should be finished in the centre; and those at top, &c. that bring the Dancer back to the same place, should finish in the straight line with the other couples, always observing to finish the Figure with the last note of the music.

SINGLE AND DOUBLE FIGURES,

Are terms used to express the quantity of Figure required in a Country Dance; and these depend invariably on the respective air to which they are danced.

A single Figure is the smallest quantity of Figure that can possibly be selected in one portion (or, according to the usual term, Set) to the tune; single Figures can only be performed to short measure repeated, or to strains of long

measure not repeated. To constitute what is termed a DOUBLE FIGURE, several Figures must be placed together equal to twice the number or quantity required for a single Figure; and the music, to admit of a double Figure, must be repeated in long measure, or played twice straight through; and in short measure, will require to be played twice through with repeats, as may be seen by the examples which are given under the head of long and short measure.*

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* See the chapter on Country Dance music.

INTRODUCTION

TO

The use of the Tables.



It has been endeavoured, in the following pages, to arrange as methodically as possible all the various classes of Old Figures used in Country Dancing, (except the irregular and unsystematical Figures, which will be found under their respective heads, separately explained. Distinct lists are also given of the Figures contained in each class, the arrangement of the new Figures will be found under their proper heads for the purpose of enabling the learner to apply the different Figures to all the different times and measures of all the various Country Dance tunes. They will be found arranged under separate heads, according to their respective lengths, uses, proprieties, and situation, in or from the situations in which they are performed in the Dance, as a preparatory step to the study of the Tables, which direct their formation into Dances, that every possible assistance might be afforded to persons composing or setting Figures to Country Dances.

Long Figures performed at or from the top.

LONG FIGURES,

Performed at, or from the top, that end where they begin.

ALL the Figures in this class derive their names from their comparative lengths with the other Figures, and the situations from which they are performed in the Dance, which is from or at the *top* of any *minor Set*, by any *leading couple*, [See the "plan of a Country Dance," and the article "motion and progression of a Country Dance," and also the plate of the progressive motion.] The new Figures of the same length will be found classed together.

Each of these Figures in their performance to the music will take a strain of eight bars, in long measure, or a strain of four bars repeated, in short measure Were the Figures in this list to which "SETTING" is attached, as "set and change sides," "set and half right and left," &c. to be performed without the setting, they would require but one half, or four bars of the music, for their performance, and would then be constituted short Figures. Hence arises the impropriety of performing them without setting. These Figures never ought, nor have they from the earliest authorities been, divided in any way, to be performed without the setting (except by persons totally unacquainted with the System, which is the *summum bonum* of English Country Dancing.) "*Set and change places**" and back

* It is the same with several Figures performed from the centre, as "set contrary corners," "set three across," "set three in your places," &c. The whole of the half Figures;

Long Figures performed at or from the top.

again," which is termed "*set and change places;*" and "*cross over two couple,*" termed "*cross over one couple,*" are the only two long Figures in the System proper to be divided; and when divided, are used as short progressive Figures [See the list of short progressive Figures;] and for "*cross over one couple,*" [the irregular Figures.]

By consulting the Tables, which shew what number and length of Figures may be used to all the various tunes of different lengths, times, and measures, the method of using all the long Figures contained in the list may be easily acquired. They are as follow—

Cast off two couple and back again.

Set and change sides with second couple, set and back again.

Hands across with second couple quite round and back.

Set and hands across half round, and back again.

Whole Figure at top, or round second couple.

Hands six half round and back again.

Hands six completely round

Set and change places with second couple; set and back again.

Chain Figure six round.

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as "half Figure round the top." "Half Figure round the bottom couple," "half Figure on your own side," &c. though so called, and are in reality but half the long or whole Figure of such names, yet, they are always considered as permanent and distinct Figures of themselves, and not to belong to (as a part of) the long or whole Figures, from which they borrow their names, [see the article, "whole Figures."]

Long Figures performed at or from the top.

Hey on your own sides.

Chace round two couple.

Chace round the second couple and back again.

Lead outsides, or lead across.

The top Lady and third Gentleman meet and turn; the top Gentleman and third Lady meet and turn.

Set and half right and left with second couple; set and back again.

Promenade three couple.

Top couple lead through the second and third couples.

First and third couples meet and set in the centre, and return to places.

Cast off two couples, lead through the bottom up to the top.

The top Lady sets and moves down the middle, at the same time the top Gentleman casts off two couple; then the Lady casts up, and the Gentleman sets and leads up.

The three Ladies join hands, the three Gentlemen join hands, set and lead through, set and back again.

The first and second Ladies cross over and set with the first and second Gentlemen; the first and second Gentlemen cross over and set with the Ladies.

Swing with right hands round the second couple and back again.

The first Lady turns the second Gentleman; the first Gentleman turns the second Lady.

The first couple cast off, the third couple set and lead up; then the third couple cast off, and the first couple set and lead up to places.

The top Lady hands three round with third couple; the top Gentleman does the same.

Hands three round at top with second Lady; hands three ditto with second Gentleman.

Long Figures performed at or from the centre.

The first Lady leads down the second Gentleman; the first Gentleman leads down the second Lady.

Hands three round with second Lady, who passes under to her place; hands three with second Gentleman, who passes under to his place.

The first Lady meets and turns the third Gentleman; the first Gentleman meets and turns the third Lady.

LONG FIGURES

Performed at, or from the centre, ending where they begin.

THESE Figures also take their names from their length and the situation in which they are performed in the Dance, which is between the *top* and *bottom couple* of any *minor* Set, and is therefore called the centre.* The Figures in this list will be found to be more numerous than the "*long Figures at top*," as to those Figures requiring a *top* and *bottom couple* (making altogether six persons) as "*swing corners*," "*turn corners*," "*set contrary corners*," &c. To which are added, all such Figures performed at top as require two couple, as "set and change sides, set and back again," "set and half right and left," &c.; which may likewise be performed in the centre, by the leading couple, with either the couple above, or the one below them, that is, with either top or bottom couple; and, indeed, all those Figures requiring two couples in

* The term "*centre*" or "*centre couple*," is seldom mentioned but when it relates to the leading couple performing any Figure in the *centre* or *second couple's place*; then the *leading couple* are termed the *centre*, or *central couple*.

Long Figures performed at or from the centre.

or for their performance, [See the list of Figures, and the Diagrams,] so that this class of Figures has the advantage of doubling the number of all those Figures requiring only and performed with two couples, besides those requiring the whole three couples, or minor Set. For the method of applying all those various Figures to all the tunes of different lengths and measures adapted to Country Dancing, the student is referred to the Tables, from which he will find it easily attainable.

Swing corners.

Turn corners.

Set contrary corners.

The Lady hands three round with the top couple, and Gentleman with the bottom.

Hands six quite round.

Lead through bottom and top.

Set three across, set three in your places.

Whole Figure round the bottom couple.

Whole Figure round the top couple.

The Lady whole Figures round the top, and Gentleman round the bottom.

The Lady whole Figures round the bottom, and the Gentleman round the top.

Lead to the outsides, or lead across.

Hands three round with the third Lady; hands three round with the third Gentleman.

Hands three round with the top Lady; and hands three round with the top Gentleman.

Long Figures performed at or from the centre.

Set and half right and left with top couple, set and back again.

Set and half right and left with bottom couple, set and back again.

Hands three round with the top Lady, who passes under to her place; hands three round with the top Gentleman, who passes under to his place.

Lead through top and bottom.

Round top and bottom.

Round bottom and top.

The Lady turns the bottom Gentleman; the Gentleman turns the bottom Lady.

Chace round the top couple and back again.

Chace round the bottom couple and back.

Set and change places with bottom couple, set and back again.

Set and change places with top couple, set and back again.

The Lady joins hands with the bottom Lady, cross over, set, and turn the two Gentlemen, the Gentleman joins hands with bottom Gentleman, set, and turn.

The Lady joins hands with the top Lady, cross over, and set between the Gentlemen; their partners, (the Gentlemen) do the same.

Set and hands across half round with bottom couple, set and back again.

Set and hands across half round, with top couple, set, and back again.

Set and change sides with bottom couple, set and back again.

Set and change sides with top couple, set and back again.

The Lady turns the top Gentleman; then the Gentleman turns the top Lady.

Long progressive Figures begun at or from the top.

Hands three round with the bottom Lady, who passes under to her place; hands three ditto with bottom Gentleman, ditto.

The Lady turns the bottom Gentleman; the Gentleman turns the top Lady.

LONG PROGRESSIVE FIGURES

Begun at or from the top, and end a couple lower than where they begin, in second couple's place.

THESE derive their name from the progressive movement towards the bottom of the Dance, by bringing the top or leading couple into the place of the second couple every time one of these Figures is performed in any minor Set; and which progressive movement of the top or leading couple brings the second couple into the place of the top couple, [See the plate, and article, "progressive motion of a Country Dance."] Thus it will be seen, that every Dance must have at least one progressive Figure to take each couple in regular succession to the bottom of the Dance, to enable the couple placed at the bottom gradually to "*move up*" to the top, and then to perform the Dance in the same manner as the couple that commenced it.

One progressive Figure being sufficient for the correct performance of any Country Dance, no directions are given in the Tables for the introduction of more than one to each Dance, as it very rarely occurs that more than one Figure of this description is used, even in *double Figured* Dances; yet, for the further information of those persons who may be desirous to have a more extended knowledge of the practical uses of all

Long progressive Figures begun at or from the top.

the different Figures, and to shew that Dances may be composed with two, and even three progressive Figures, an example or two will be given: the first to a tune of *two strains repeated, long measure*, as the *College Hornpipe:* to set it with *four long Figures*, and two of them *progressive*, viz. "swing with right hands round two couple," "cross over two couple up to the top," "whole pousette," and "swing corners." The second to a tune of three strains repeated, long measure, as "Morgiana;" to set it with five long Figures and two short, three of them progressive (two long and one short,) viz. "cross over two couple," "swing round two couple up to the top," "the Lady sets and crosses between the second and third Gentlemen; the Gentlemen the same between the two Ladies, set and turn," "cross over one couple up to the top, set and change places with second couple," "swing corners," and "lead outsides." From the first example, it will be seen, that although the Dance contains but four Figures, two of them, viz. "swing with right hands round two couple," and "whole pousette," are progressive ones; and, for the sake of variety, the second example contains three progressive Figures, where, instead of using all *long* progressive Figures, one short one is introduced. These examples will shew, that when a progressive Figure has been performed in a Dance containing more than one progressive Figure, some other Figure must be found to bring the performer again to the top* (from

* Though it may be said, that after a progressive Figure has been performed, any Figure used to take the Dancer back again to the top, is, in reality, a progressive Figure;

Long progeessive Figures begun at or from the top.

whence all progressive Figures must be *taken)* before another progressive Figure can be used, as it is inadmissable to perform a progressive Figure from the centre round the *third or bottom couple* in Dances containing more than one progressive Figure; the last used must be such an one as will leave the performer in the centre, or make them the central couple, taking the second couple's place; and therefore "swing round two couple," "cast off two couple," or "half Figure on your own side," should be avoided [their uses will be found in the chapter on irregular Figures] as they will all leave the couple going down the Dance at the bottom of a minor Set, which is a couple too low, and a couple more than should be gained, every time the Dance is repeated.

The reader, with the aid of the two foregoing examples, and an attentive perusal of the various classes, an acquaintance with the quantity of Figure each tune will take to be acquired from the chapter on Country Dance music, and with a thorough knowledge of the Diagrams, may compose a *variety* of Dances containing *more than* three progressive Figures.

Swing with right hands round the second couple, then with left.

Swing with right hands top and centre.

Lead down the middle, up again, and set to the top couple.

Whole pousette·

yet they are never to be so considered, as the action from centre is allowed. It is the same with short progressive Figures.

SHORT FIGURES

Performed at, or from the top, that begin and end in the same place.

THESE Figures, though but half the length of the long Figures are performed from the same situation, yet, like them, they derive their name from their length and the situation from which they are performed. As they require but half the quantity of music in their performance, which is requisite for the performance, of long Figures, and every strain of long measure admitting of either two short Figures, or one long Figure, Dances may consequently be composed wholly of these short Figures; and may therefore be rendered very difficult and complex, when composed to tunes of several strains with double Figures.

Before the learner is directed to the study of the Tables, it may be proper to give him some examples of Dances, composed wholly of short* Figures, wherein will be seen the increasing difficulty, according to the length of the music and number of Figures. These examples will be given in short Figures performed in the centre, as the Dances will consist of greater variety when taken from different classes.

* In the composition of Dances, half Figures may be used with the short Figures; indeed, in point of length, they are short Figures, but are termed "half Figures," as they contain in themselves but the half of a *long*, or what is termed a whole Figure, and bearing their names, from which they have originally been taken: their uses are explained in the "irregular Figures," to which class they belong.

Short Figures performed at or from the centre.

Notwithstanding Dances may be wholly composed from the list of those Figures performed at or from the top, or wholly from those performed from the centre, by adding one short progressive Figure; but producing too much sameness, robs Country Dancing of that variety which renders it peculiarly pleasing.

Swing round your partner.

Allemande.

Right and Left.

Chain Figure four round.

Hands four quite round with second couple.

Lead through second couple.

The first and second Ladies pass each other's situations.

Chace round the second couple.

Half poussette or draw.

The Lady hands three round with the second and third Gentlemen; at the same time the Gentleman with second and third Ladies.

Foot corners.

Hands four half-round and back again.

Retreat and advance.

Turn your partners.

The three Gentlemen turn the three Ladies.

Hands four quite round.

Hands four half-round and back again.

The first and second Ladies cross over and turn the first and second Gentlemen.

Foot in the centre with second couple.

Foot corners with second couple.

Short Figures performed in or from the centre.

SHORT FIGURES

Performed in or from the centre.

THESE Figures derive their name from their being performed in the centre of a minor Set, that is, between the top and bottom couples, in the second couple's place: and being of the same length as short Figures performed at or from the top, take the same quantity of music in their performance. This list is much more numerous than the short Figures performed at top, as it not only contains nearly all the Figures given in that list, but likewise all those Figures that in their performance require top and bottom couples; as "lead through top," "lead through bottom," "hands four round at bottom," "hands four round at top," &c. and nearly the whole of those short Figures requiring two couples in their performance, as the centre couple can perform them both with the top and bottom couples, according to choice, or the directions of the Figure, as may be seen by the different lists and the Diagrams.

In the first example of Dances, composed wholly of short Figures (which in the foregoing article is mentioned to be given here) will be introduced only, Figures taken from the top and added to them, a progressive Figure, which, as before mentioned, every Dance must necessarily have; thus, to a tune of two parts, long measure, played straight through, single Figure, "hands four round with the second couple," "allemande," 𝄽 "right and left with the second couple," 𝄽 "lead down the middle and up again," 𝄽 although this Figure is set to a tune in long measure, each strain of which takes two short

Short Figures performed in or from the centre.

Figures without dividing the music; yet the length and division of these Figures will be better perceived and understood when set to tunes in short measure, where their lengths are shewn by the bar with a single dot, thus.* ⊢ See the article "single Figures to short measure." The same Dance, with the divisions marked, will stand as follows: "hands four round," taking the first strain thus ⊢ "allemande," which is performed to a repeat of the same strain, thus ⊢ "right and left," to the second strain once ⊢ and "lead down the middle and up," to a repeat of the second strain, thus. ⊢

Two more examples will be given, which with the lists of the Figures, and the use of the Tables, will no doubt afford every assistance to the learner. The first is, to compose a Dance to a tune of three strains, short measure, each strain repeated, as "Prince Edward's Fancy;" "swing with right hands," ⊢ "turn your partner," ⊢ "chain Figure four round," ⊢ "right and left with the top couple," ⊢ "lead through the bottom," ⊢ and "half pousette with the top couple." ⊢ This Dance, it will be seen, commences with a progressive Figure, and the remainder of the Figures are taken from and performed in the centre. In the second example will be shewn the composition of a Dance, consisting of eight short Figures to a tune of two strains repeated, in long measure, as Fisher's

* The author has not generally divided the strains, by placing a single dot at the end of each strain in short measure; but has placed two at the end of the repeat. He has here placed them to shew the learner the division or end of each Figure more distinctly.

Short Figures performed in or from the centre.

hornpipe; and, without marking the division or length of each Figure, viz. "the three Ladies turn the three Gentlemen," "right and left with the top couple," "cross over one couple," "half Figure round the bottom couple," "lead through the top," "allemande," "hands three round with the top couple," and "turn your partner."

Half pousette or draw with the top couple.

Hands four quite round with top couple.

Foot corners with bottom couple.

Allemande.

Right and Left with the top couple

Right and Left with the bottom couple.

Lead through the bottom.

Lead through the top.

Swing round your partner.

Half pousette with bottom couple.

Chain Figure four round with bottom couple.

Chain Figure four round with top couple.

Hands four quite round with bottom couple.

Set corners with top couple.

Chace round the bottom couple.

Round the top couple.

Round the bottom couple.

Chace round top couple.

The centre and bottom Ladies turn their partners.

The centre and bottom Gentlemen turn the Ladies.

Short progressive Figures that begin from the top.

Turn your partner.

Hands across, half round and back with bottom couple.

Hands across, half round and back again with top couple.

The centre and top Ladies join hands, cross over, and turn their partners.

SHORT PROGRESSIVE FIGURES

That begin from the top and end a couple lower.

These, like the long progressive Figures, derive their name from their progressive motion towards the bottom of the Dance, by leaving the couple going down the Dance each time the Figure is repeated in the second couple's place,* they are much less numerous than the long ones, as they can only be performed with one or more short Figures, and are therefore not so much used. There are two more short progressive Figures, which cannot be used in the Tables; but may be found amongst the "irregular Figures."

Lead down the middle and up again.

Swing round one couple.

Set and change places with second couple.

Cast off one couple.

* For a proper elucidation of progressive Figures, the reader is referred to the article treating on "long progressive Figures," and "the progressive motion of a Dance." The same uses and restrictions are applicable to the short and long progressive Figures in proportion to their lengths.

TABLES,

For Setting Figures to Tunes of all the different Times and Measures adapted to English Country Dancing.

*To set single Figures to tunes of two strains, long or short measure.**

	Long Figures at top, that begin and end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at top that begin and end in the same place.	Short Figures in centre that begin and end in the same place.	Short progressive Figures.
With two long Figures.						
First Dance.	1		2			
Second Dance.		2	1			
With three Figures, one long and two short.						
	1			2		3
	1				3	2
			1		2 3	
		3		1		2
		3			2	1

* To all tunes in short measure, the strains are always repeated, which make them equal to tunes of the same number of strains in long measure played straight through; thus a tune of two strains in long measure played straight through, without a repeat, as "Richer's Hornpipe," "Speed the plough," &c. will take the same Figure as a tune in short measure, each part repeated, as "The Russian Dance," "Del Caro's Hornpipe," &c. To double Figures the tunes in long measure are always repeated, and the tunes in short measure are played twice through with repeats.

EXPLANATION OF THE TABLES.

In the above and following Tables, the perpendicular lines enclose the different classes of Figures, and the horizontal lines the different Dances, so that between every two lines a whole Dance is contained.

For Example—The first Dance under the title "with three Figures, one long and two short," the first Figure (1) to be taken

Long Figures at top, that begin and end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
To set them with four short Figures.					
			1 2 3		4
			1 2	4	3
			1	3 4	2
				2 3 4	1

from any of the list under which it is marked, "long Figures performed at top that bring you to your places;" second Figure (2) to be taken from "short Figures performed at top that bring you to your places;" the last Figure (3) to be taken from the list "short progressive Figures."

Explanation of the last Dance under the title, "with three Figures, one long and two short," the first Figure is to be taken from the list, "short progressive Figures;" the second Figure from "short Figures performed from the centre;" the third from "long Figures performed from the centre;" and so through all the Tables. The Figures are to be used in the succession in which they are numbered, 1, 2, 3, &c, For INSTANCE, the last Dance under the title, "with four short Figures," the first Figure (1) is here taken from the last class, "short progressive Figures," 2, 3, and 4, from "short Figures performed in the centre." It will be seen by the examples I have given, that by this system, not only all the variety the classes of Figures are capable of is presented at one view, but the different Figures in each class may be varied with each other to a very great extent; for example, the first Dance on the list, "with two long Figures," the first from "whole Figures performed at top, that bring you to your places," for this one Figure there is the choice of that whole list, the second from "long progressive Figures;" here is again the choice of that whole list, by which it is evident, that, to Dances of three or four strains, Figures may be set almost innumerable.

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.

To set single Figures to tunes of three strains, long or short measure, and tunes of two strains and da capo, long measure.

To set them with three long Figures.

1 2		3			
1	3	2			
	2 3	1			

To set them with four Figures, two long and two short.

1 2				4	3
1	4		2		3
1		2		3 4	
1	4			3	2
	2	1		3 4	
	4	1		2 3	
	4	3	1 2		
	3 4		1		2
	3 4			2	1

To set them with five Figures, one long and four short.

1			2 3 4		5
1			2 3	5	4
1			2	4 5	3
1				3 4 5	2
		1		2 3 4 5	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
		5	1 2 3 4		
	5		1 2 3		4
		3	1 2	4 5	
	5		1 2	4	3
3			1 2	5	4
	3		1	4 5	2
	5		1	3 4	2
	5			2 3 4	1
	3			2 4 5	1

To set them with six short Figures.

			1 2 3 4 5		6
			1 2 3 4	6	5
			1 2 3	5 6	4
			1 2	4 5 6	3
			1	3 4 5 6	2
				2 3 4 5 6	1

To set double Figures to tunes of three strains, long or short measure, and tunes of two strains and da capo, long measure.

To set them with six long Figures.

1 2 3 4 5		6			
1 2 3 4	6	5			
1 2 3	5 6	4			
1 2	4 5 6	3			

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1	3 4 5 6	2			
	2 3 4 5 6	1			

To set them with seven Figures, five long and two short.

1 2 3 4 5			6		7
1 2 3 4 5				7	6
1 2 3 4		7	5 6		
1 2 3 4		5		6 7	
1 2 3 4	7			6	5
1 2 3 4	7		5		6
1 4 5 6		7	2 3		
1 2 5 6		7	3 4		
1 2 3 6		7	4 5		
1 2 3	7	6	4 5		
1 2 3	5	4		6 7	
1 2 3	7	4		5 6	
1 2 3	6 7			5	4
1 2 3	6 7		4		5
1 2	6 7	5	3 4		
1 2	4 5	3		6 7	
1 2	6 7	3		4 5	
1 2	5 6 7		3		4
1 2	5 6 7			4	3
1 2	4 7	3		5 6	
1	3 4 5	2		6 7	
1	3 4 7	2		5 6	
1	3 6 7	2		4 5	
1	5 6 7	2		3 4	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1	5 6 7	4	2 3		
1	4 5 6 7		2		3
1	4 5 6 7			3	2
	4 5 6 7	1		2 3	
	2 5 6 7	1		3 4	
	2 3 6 7	1		4 5	
	2 3 4 7	1		5 6	
	2 3 4 5	1		6 7	
3 4 5 6		7	1 2		
3 4 5	7	6	1 2		
3 4	6 7	5	1 2		
3	5 6 7	4	1 2		
	4 5 6 7	3	1 2		
	3 4 5 6 7		1		2
	3 4 5 6 7			2	1

To set them with eight Figures, four long and four short.

1 2 3 4			5 6 7		8
1 2 3 4			5 6	8	7
1 2 3 4			5	7 8	6
1 2 3 4				6 7 8	5
1 4 5 6			2 3	8	7
1 2 5 6			3 4	8	7
1 2 3 6			4 5	8	7
1 2 3		8	4 5 6 7		
1 2 3	8		4 5 6		7
1 2 3		6	4 5	7 8	
1 2 3	8		4 5	7	6

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1 2 3	8		4	6 7	5
1 2 3	6		4	7 8	5
1 2 3		4		5 6 7 8	
1 2 3	8			5 6 7	4
1 2 3	6			5 7 8	4
1 6 7		8	2 3 4 5		
1 4 7		8	2 3 5 6		
1 4 5		8	2 3 6 7		
1 2	8	7	3 4 5 6		
1 2	7 8		3 4 5		6
1 2	7 8		3 4	6	5
1 2	8	5	3 4	6 7	
1 2	6	5	3 4	7 8	
1 2	5 8		3	6 7	4
1 2	5 6		3	7 8	4
1 2	7 8		3	5 6	4
1 2	4	3		5 6 7 8	
1 2	8	3		4 5 6 7	
1 2	6	3		4 5 7 8	
1 2	7 8			4 5 6	3
1 2	5 6			4 7 8	3
1 2	5 8			4 6 7	3
1 6	8	7	2 3 4 5		
1 4	8	7	2 3 5 6		
1 4	6	5	2 3	7 8	
1 4	7 8		2 3	6	5
1	7 8	6	2 3 4 5		
1	6 7 8		2 3 4		5

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1	6 7 8		2 3	5	4
1	7 8	4	2 3	5 6	
1	5 6	4	2 3	7 8	
1	5 8	4	2 3	6 7	
1	6 7 8		2	4 5	3
1	4 7 8		2	5 6	3
1	4 5 8		2	6 7	3
1	4 5 6		2	7 8	3
1	3 4	2		5 6 7 8	
1	3 8	2		4 5 6 7	
1	3 6	2		4 5 7 8	
1	5 6	2		3 4 7 8	
1	5 8	2		3 4 6 7	
1	7 8	2		3 4 5 6	
1	6 7 8			3 4 5	2
1	4 5 6			3 7 8	2
1	4 5 8			3 6 7	2
1	4 7 8			3 5 6	2
	2 3 4	1		5 6 7 8	
	2 3 8	1		4 5 6 7	
	2 3 6	1		4 5 7 8	
	2 5 8	1		3 4 6 7	
	2 7 8	1		3 4 5 6	
	6 7 8	1	2 3 4 5		
	4 5 6	1	2 3 7 8		
	4 7 8	1	2 3 5 6		
5 6 7		8	1 2 3 4		
3 6 7		8	1 2 4 5		

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
3 4 7		8	1 2 5 6		
3 4 5		8	1 2 6 7		
	6 7 8	5	1 2 3 4		
5 6	8	7	1 2 3 4		
3 4	8	7	1 2 5 6		
3 6	8	7	1 2 4 5		
5	7 8	6	1 2 3 4		
3	7 8	6	1 2 4 5		
	5 6 7 8		1 2 3		4
3 4 5 6			1 2	8	7
3 4 5		6	1 2	7 8	
3 4 5	8		1 2	7	6
3 4	6	5	1 2	7 8	
3 4	8	5	1 2	6 7	
3 4	7 8		1 2	6	5
	5 6 7 8		1	3 4	2
	3 6 7 8		1	4 5	2
	3 4 7 8		1	5 6	2
	3 4 5 8		1	6 7	2
	3 4 5 6		1	7 8	2
	5 6 7 8			2 3 4	1
	3 6 7 8			2 4 5	1
	3 4 7 8			2 5 6	1
	3 4 5 8			2 6 7	1
	3 4 5 6			2 7 8	1

To set them with nine Figures, three long and six short.

1 2 3			4 5 6 7 8		9

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1 2 3			4 5 6 7	9	8
1 2 3			4 5 6	8 9	7
1 2 3			4 5	7 8 9	6
1 2 3			4	6 7 8 9	5
1 2 3				5 6 7 8 9	4
1 2 5			3 4 6 7 8		9
1 2 7			3 4 5 6 8		9
1 2		9	3 4 5 6 7 8		
1 2	9		3 4 5 6 7		8
1 2	9		3 4 5 6	8	7
1 2		7	3 4 5 6	8 9	
1 2	9		3 4 5	7 8	6
1 2	7		3 4 5	8 9	6
1 2	5		3 4	6 7 8 9	
1 2	7		3 4	6 8 9	5
1 2	9		3 4	6 7 8	5
1 2	9		3	5 6 7 8	4
1 2	7		3	5 6 8 9	4
1 2	5		3	6 7 8 9	4
1 2		3		4 5 6 7 8 9	
1 2	9			4 5 6 7 8	3
1 2	7			4 5 6 8 9	3
1 2	5			4 6 7 8 9	3
1 4 7			2 3 5 6 8		9
1 6 7			2 3 4 5 8		9
1 4 7			2 3 5 6	9	8
1 6	9		2 3 4 5	8	7
1 4	9		2 3	6 7 8	5

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1 4	7		2 3	6 8 9	5
1 4		5	2 3	6 7 8 9	
1 4		7	2 3 5 6	8 9	
1 6		7	2 3 4 5	8 9	
1 8		9	2 3 4 5 6 7		
1	9	8	2 3 4 5 6 7		
1	8 9		2 3 4 5 6		7
1	8 9		2 3 4 5	7	6
1	9	6	2 3 4 5	7 8	
1	7	6	2 3 4 5	8 9	
1	6 7		2 3 4	8 9	5
1	6 9		2 3 4	7 8	5
1	8 9		2 3 4	6 7	5
1	5	4	2 3	6 7 8 9	
1	7	4	2 3	5 6 8 9	
1	9	4	2 3	5 6 7 8	
1	8 9		2 3	5 6 7	4
1	6 7		2 3	5 8 9	4
1	6 9		2 3	5 7 8	4
1	4 5		2	6 7 8 9	3
1	4 9		2	5 6 7 8	3
1	4 7		2	5 6 8 9	3
1	6 7		2	4 5 8 9	3
1	8 9		2	4 5 6 7	3
1	3	2		4 5 6 7 8 9	
1	9	2		3 4 5 6 7 8	
1	5	2		3 4 6 7 8 9	
1	7	2		3 4 5 6 8 9	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1	4 5			3 6 7 8 9	2
1	4 7			2 5 6 8 9	3
1	4 9			3 5 6 7 8	2
1	6 7			3 4 5 8 9	2
1	6 9			3 4 5 7 8	2
1	8 9			3 4 5 6 7	2
	2 3	1		4 5 6 7 8 9	
	2 5	1		3 4 6 7 8 9	
	2 7	1		3 4 5 6 8 9	
	2 9	1		3 4 5 6 7 8	
	4 5	1		2 3 6 7 8 9	
	4 7	1		2 3 5 6 8 9	
	4 9	1		2 3 5 6 7 8	
	6 7	1		2 3 4 5 8 9	
	6 9	1		2 3 4 5 7 8	
	8 9	1		2 3 4 5 6 7	
7 8		9	1 2 3 4 5 6		
3 4		9	1 2 5 6 7 8		
3 6		9	1 2 4 5 7 8		
3 8		9	1 2 4 5 6 7		
5 6		9	1 2 3 4 7 8		
5 8		9	1 2 3 4 6 7		
	8 9	7	1 2 3 4 5 6		
	7 8 9		1 2 3 4 5		6
5 6 7			1 2 3 4	9	8
5 6		7	1 2 3 4	8 9	
3 6 7			1 2 4 5	9	8
3 4 7			1 2 5 6	9	8

Long Figures at top, that begin and end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at top that begin and end in the same place.	Short Figures in centre that begin and end in the same place.	Short progressive Figures.
3 4 5			1 2 6 7	9	8
3 6		7	1 2 4 5	8 9	
3 4		7	1 2 5 6	8 9	
	6 7	5	1 2 3 4	8 9	
	7 8 9		1 2 3 4	6	5
	8 9	5	1 2 3 4	6 7	
	7 8 9		1 2 3	5 6	4
	5 6 7		1 2 3	8 9	4
	5 8 9		1 2 3	6 7	4
	5 6 9		1 2 3	7 8	4
	4 5	3	1 2	6 7 8 9	
	4 9	3	1 2	5 6 7 8	
	4 7	3	1 2	5 6 8 9	
	6 9	3	1 2	4 5 7 8	
	6 7	3	1 2	4 5 8 9	
	8 9	3	1 2	4 5 6 7	
	5 6 7		1 2	4 8 9	3
	7 8 9		1 2	4 5 6	3
	5 6 9		1 2	4 7 8	3
	5 8 9		1 2	4 6 7	3
3 4 5			1 2	7 8 9	6
3 4		5	1 2	6 7 8 9	
3 4	9		1 2	6 7 8	5
3 4	7		1 2	6 8 9	5
3	5	4	1 2	6 7 8 9	
3	7	4	1 2	5 6 8 9	
3	9	4	1 2	5 6 7 8	
3	6 7		1 2	5 8 9	4

Long Figures at top, that begin and end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
3	8 9		1 2	5 6 7	4
3	6 9		1 2	5 7 8	4
	7 8 9		1	3 4 5 6	2
	5 6 7		1	3 4 8 9	2
	5 6 9		1	3 4 7 8	2
	5 8 9		1	3 4 6 7	2
	3 4 5		1	6 7 8 9	2
	3 4 7		1	5 6 8 9	2
	3 4 9		1	5 6 7 8	2
	3 6 7		1	4 5 8 9	2
	3 6 9		1	4 5 7 8	2
	3 8 9		1	4 5 6 7	2
	7 8 9			2 3 4 5 6	1
	5 6 7			2 3 4 8 9	1
	3 4 5			2 6 7 8 9	1
	3 4 7			2 5 6 8 9	1
	3 4 9			2 5 6 7 8	1
	3 6 7			2 4 5 8 9	1
	3 6 9			2 4 5 7 8	1
	3 8 9			2 4 5 6 7	1
	5 6 9			2 3 4 7 8	1
	5 8 9			2 3 4 6 7	1

To set them with ten Figures, two long and eight short.

1 2			3 4 5 6 7 8 9		10
1 2			3 4 5 6 7 8	10	9
1 2			3 4 5 6 7	9 10	8
1 2			3 4 5 6	8 9 10	7

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place,	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1 2			3 4 5	7 8 9 10	6
1 2			3 4	6 7 8 9 10	5
1 2			3	5 6 7 8 9 10	4
1 2				4 5 6 7 8 9 10	3
1 4			2 3 5 6 7 8 9		10
1 6			2 3 4 5 7 8 9		10
1 8			2 3 4 5 6 7 9		10
1 4			2 3	6 7 8 9 10	5
1 4			2 3 5 6	8 9 10	7
1 4			2 3 5 6 7 8	10	9
1 6			2 3 4 5	8 9 10	7
1 6			2 3 4 5 7 8	10	9
1 8			2 3 4 5 6 7	10	9
1		8	2 3 4 5 6 7	9 10	
1		6	2 3 4 5	7 8 9 10	
1		4	2 3	5 6 7 8 9 10	
1	10		2 3 4 5 6 7	9	8
1	10		2 3 4 5 6 7 8		9
1	10		2 3 4 5 6	8 9	7
1	10		2 3 4 5	7 8 9	6
1	10		2 3 4	6 7 8 9	5
1	10		2 3	5 6 7 8 9	4
1	10		2	4 5 6 7 8 9	3
1	10			3 4 5 6 7 8 9	2
1	8		2 3 4 5 6	9 10	7
1	8		2 3 4 5	7 9 10	6
1	8		2 3 4	6 7 9 10	5
1	8		2 3	5 6 7 9 10	4

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1	8		2	4 5 6 7 9 10	3
1	8			3 4 5 6 7 9 10	2
1	6		2 3 4	7 8 9 10	5
1	6		2 3	5 7 8 9 10	4
1	6		2	4 5 7 8 9 10	3
1	6			3 4 5 7 8 9 10	2
1	4		2	5 6 7 8 9 10	3
1	4			3 5 6 7 8 9 10	2
1		2		3 4 5 6 7 8 9 10	
1		4	2 3	5 6 7 8 9 10	
1		6	2 3 4 5	7 8 9 10	
1		8	2 3 4 5 6 7	9 10	
1		10	2 3 4 5 6 7 8 9		
1	4		2	5 6 7 8 9 10	3
1	6		2 3 4	7 8 9 10	5
1	8		2 3 4 5 6	9 10	7
1	10		2 3 4 5 6 7 8		9
1	4			3 5 6 7 8 9 10	2
1	6			3 4 5 7 8 9 10	2
1	8			3 4 5 6 7 9 10	2
1	10			3 4 5 6 7 8 9	2
9		10	1 2 3 4 5 6 7 8		
7		10	1 2 3 4 5 6 8 9		
	10	9	1 2 3 4 5 6 7 8		
5		10	1 2 3 4 6 7 8 9		
7		10	1 2 3 4 5 6 8 9		
3		10	1 2 4 5 6 7 8 9		
	9 10		1 2 3 4 5 6 7		8

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
3	10		1 2 4 5 6 7 8		9
5	10		1 2 3 4 6 7 8		9
7	10		1 2 3 4 5 6 8		9
7 8			1 2 3 4 5 6	10	9
7	10		1 2 3 4 5 6	9	8
7		8	1 2 3 4 5 6	9 10	
3		8	1 2 4 5 6 7	9 10	
3	10		1 2 4 5 6 7	9	8
5	8		1 2 3 4 6 7	9 10	
5	10		1 2 3 4 6 7	9	8
	9 10		1 2 3 4 5	7 8	6
	7 8		1 2 3 4 5	9 10	6
	7 10		1 2 3 4 5	8 9	6
3 4			1 2 5 6 7 8 9		10
3 6			1 2 4 5 7 8 9		10
3 8			1 2 4 5 6 7 9		10
5 6			1 2 3 4 7 8 9		10
5 8			1 2 3 4 6 7 9		10
7 8			1 2 3 4 5 6 9		10
3 4			1 2 5 6 7 8	10	9
3 6			1 2 4 5 7 8	10	9
3 8			1 2 4 5 6 7	10	9
5 6			1 2 3 4 7 8	10	9
5 8			1 2 3 4 6 7	10	9
3 4			1 2 5 6 7	9 10	8
5 6			1 2 3 4 7	9 10	8
3	8		1 2 4 5 6	9 10	7
3	10		1 2 4 5 6	8 9	7

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
5	8		1 2 3 4 6	9 10	7
5	10		1 2 3 4 6	8 9	7
5 6			1 2 3 4	8 9 10	7
5	10		1 2 3 4	7 8 9	6
5	8		1 2 3 4	7 9 10	6
5		6	1 2 3 4	7 8 9 10	
	6	5	1 2 3 4	7 8 9 10	
	8	5	1 2 3 4	6 7 9 10	
	10	5	1 2 3 4	6 7 8 9	
	7 8		1 2 3 4	6 9 10	5
	9 10		1 2 3 4	6 7 8	5
	7 10		1 2 3 4	6 8 9	5
	9 10		1 2 3	5 6 7 8	4
	7 8		1 2 3	5 6 9 10	4
	7 10		1 2 3	5 6 8 9	4
	5 6		1 2 3	7 8 9 10	4
	5 8		1 2 3	6 7 9 10	4
	5 10		1 2 3	6 7 8 9	4
3 4			1 2 5	7 8 9 10	6
3	6		1 2 4	7 8 9 10	5
3	8		1 2 4	6 7 9 10	5
3	10		1 2 4	6 7 8 9	5
3 4			1 2	6 7 8 9 10	5
3		4	1 2	5 6 7 8 9 10	
3	6		1 2	5 7 8 9 10	4
3	8		1 2	5 6 7 9 10	4
3	10		1 2	5 6 7 8 9	4
	4	3	1 2	5 6 7 8 9 10	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
	6	3	1 2	4 5 7 8 9 10	
	8	3	1 2	4 5 6 7 9 10	
	10	3	1 2	4 5 6 7 8 9	
	5 6		1 2	4 7 8 9 10	3
	5 8		1 2	4 6 7 9 10	3
	5 10		1 2	4 6 7 8 9	3
	7 8		1 2	4 5 6 9 10	3
	7 10		1 2	4 5 6 8 9	3
	9 10		1	3 4 5 6 7 8	2
	5 8		1	3 4 6 7 9 10	2
	5 10		1	3 4 6 7 8 9	2
	7 8		1	3 4 5 6 9 10	2
	7 10		1	3 4 5 6 8 9	2
	3 4		1	5 6 7 8 9 10	2
	3 6		1	4 5 7 8 9 10	2
	3 8		1	4 5 6 7 9 10	2
	3 10		1	4 5 6 7 8 9	2
	2	1		3 4 5 6 7 8 9 10	
	4	1		2 3 5 6 7 8 9 10	
	6	1		2 3 4 5 7 8 9 10	
	8	1		2 3 4 5 6 7 9 10	
	10	1		2 3 4 5 6 7 8 9	
	9 10			2 3 4 5 6 7 8	1
	3 4			2 5 6 7 8 9 10	1
	3 6			2 4 5 7 8 9 10	1
	3 8			2 4 5 6 7 9 10	1
	3 10			2 4 5 6 7 8 9	1
	5 6			2 3 4 7 8 9 10	1

Long Figures at top, that beginand end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at top that begin and end in the same place.	Short Figures in centre that begin and end in the same place.	Short progressive Figures.
	5 8			2 3 4 6 7 9 10	1
	5 10			2 3 4 6 7 8 9	1
	7 8			2 3 4 5 6 9 10	1
	7 10			2 3 4 5 6 8 9	1

To set them with eleven Figures, one long and ten short.

1			2345678910		11
1			2 3 4 5 6 7 8 9	11	10
1			2 3 4 5 6 7 8	10 11	9
1			2 3 4 5 6 7	9 10 11	8
1			2 3 4 5 6	8 9 10 11	7
1			2 3 4 5	7 8 9 10 11	6
1			2 3 4	6 7 8 9 10 11	5
1			2 3	5 6 7 8 9 10 11	4
1			2	4 5 6 7 8 9 10 11	3
1				3 4 5 6 7 8 9 10 11	2
	11		1 2 3 4 5 6 7 8 9		10
9			1 2 3 4 5 6 7 8	11	10
		9	1 2 3 4 5 6 7 8	10 11	
	11		1 2 3 4 5 6 7 8	10	9
3			1 2 4 5 6 7 8 9 10		11
5			1 2 3 4 6 7 8 9 10		11
7			1 2 3 4 5 6 8 9 10		11
	11		1 2 3 4 5 6 7	9 10	8
	9		1 2 3 4 5 6 7	10 11	8
3			1 2 4 5 6 7 8	10 11	9
5			1 2 3 4 6 7 8	10 11	9
7			1 2 3 4 5 6 8	10 11	9

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
7			1 2 3 4 5 6	9 10 11	8
	9		1 2 3 4 5 6	8 10 11	7
	11		1 2 3 4 5 6	8 9 10	7
		7	1 2 3 4 5 6	8 9 10 11	
3			1 2 4 5 6 7	9 10 11	8
5			1 2 3 4 6 7	9 10 11	8
	7		1 2 3 4 5	8 9 10 11	6
	9		1 2 3 4 5	7 8 10 11	6
	11		1 2 3 4 5	7 8 9 10	6
3			1 2 4 5 6	8 9 10 11	7
5			1 2 3 4 6	8 9 10 11	7
5			1 2 3 4	7 8 9 10 11	6
		5	1 2 3 4	6 7 8 9 10 11	
	7		1 2 3 4	6 8 9 10 11	5
	9		1 2 3 4	6 7 8 10 11	5
	11		1 2 3 4	6 7 8 9 10	5
3			1 2 4 5	7 8 9 10 11	6
	5		1 2 3	6 7 8 9 10 11	4
	7		1 2 3	5 6 8 9 10 11	4
	9		1 2 3	5 6 7 8 10 11	4
	11		1 2 3	5 6 7 8 9 10	4
3			1 2 4	6 7 8 9 10 11	5
3			1 2	5 6 7 8 9 10 11	4
	5		1 2	4 6 7 8 9 10 11	3
	7		1 2	4 5 6 8 9 10 11	3
	9		1 2	4 5 6 7 8 10 11	3
	11		1 2	4 5 6 7 8 9 10	3
		3	1 2	4 5 6 7 8 9 10 11	

Long Figures at top, that begin and end in the same place.	Long Figures. in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
	3		1	4 5 6 7 8 9 10 11	2
	5		1	3 4 6 7 8 9 10 11	2
	7		1	3 4 5 6 8 9 10 11	2
	9		1	3 4 5 6 7 8 10 11	2
	11		1	3 4 5 6 7 8 9 10	2
		1		2 3 4 5 6 7 8 9 10 11	
	3			2 4 5 6 7 8 9 10 11	1
	5			2 3 4 6 7 8 9 10 11	1
	7			2 3 4 5 6 8 9 10 11	1
	9			2 3 4 5 6 7 8 10 11	1
	11			2 3 4 5 6 7 8 9 10	1

To set them with twelve short Figures.

			1 2 3 4 5 6 7 8 9 10 11		12
			1 2 3 4 5 6 7 8 9 10	12	11
			1 2 3 4 5 6 7 8 9	11 12	10
			1 2 3 4 5 6 7 8	10 11 12	9
			1 2 3 4 5 6 7	9 10 11 12	8
			1 2 3 4 5 6	8 9 10 11 12	7
			1 2 3 4 5	7 8 9 10 11 12	6
			1 2 3 4	6 7 8 9 10 11 12	5
			1 2 3	5 6 7 8 9 10 11 12	4
			1 2	4 5 6 7 8 9 10 11 12	3
			1	3 4 5 6 7 8 9 10 11 12	2
				2 3 4 5 6 7 8 9 10 11 12	1

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.

To compose Dances to tunes of four parts, long or short measure, single Figure; tunes of two parts, long or short measure, double Figure; tunes of three parts and da capo, long measure, single Figure.

To set them with four long Figures.

1 2 3		4			
1 2	4	3			
	2 3 4	1			

To set them with five Figures, three long and two short.

1 2 3			4		5
1 2 3				5	4
1 2		5	3 4		
1 2		3		4 5	
1 2	5			4	3
1 2	5		3		4
1	5	4	2 3		
1	3	2		4 5	
1	5	2		3 4	
1	4 5		2		3
1	4 5			3	2

To set them with six Figures, two long and four short.

1 2			3 4 5		6

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1 2			3 4	6	5
1 2			3	5 6	4
1 2				4 5 6	3
1 4			2 3	6	5
1 4			2 3 5		6
1			2 3 4	6	5
1		6	2 3 4 5		
1		4	2 3	5 6	
1	6		2 3	5	4
1	4		2	5 6	3
1	6		2	4 5	3
1		2		3 4 5 6	
1	6			3 4 5	2
1	4			3 5 6	2
5		6	1 2 3 4		
3		6	1 2 4 5		
	5 6		1 2 3		4
3 4			1 2	6	5
3	6		1 2 4		5
3	6		1 2	5	4
3		4	1 2	5 6	
	4	3	1 2	5 6	
	6	3	1 2	4 5	
	5 6		1 2	4	3
	5 6		1	3 4	2
	3 6		1	4 5	2
	3 4		1	5 6	2
	2	1		3 4 5 6	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
	6	1		2 3 4 5	
	4	1		2 3 5 6	
	5 6			2 3 4	1
	3 6			2 4 5	1
	3 4			2 5 6	1

To set them with seven Figures, one long and six short.

1			2 3 4 5 6		7
1			2 3 4 5	7	6
1			2 3 4	6 7	5
1			2 3	5 6 7	4
1			2	4 5 6 7	3
1				3 4 5 6 7	2
		7	1 2 3 4 5 6		
	7		1 2 3 4 5		6
	7		1 2 3 4	6	5
		5	1 2 3 4	6 7	
3			1 2 4 5 6		7
3			1 2 4 5	7	6
3			1 2 4	6 7	5
3			1 2	5 6 7	4
5			1 2 3 4	7	6
	7		1 2 3	5 6	4
	5		1 2 3	6 7	4
		3	1 2	4 5 6 7	
	7		1 2	4 5 6	3
	5		1 2	4 6 7	3
	3		1	4 5 6 7	2

Long Figures at top, that begin and end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
	5		1	3 4 6 7	2
	7		1	3 4 5 6	2
		1		2 3 4 5 6 7	
	3			2 4 5 6 7	1
	5			2 3 4 6 7	1

To set them with eight short Figures.

			1 2 3 4 5 6 7		8
			1 2 3 4 5 6	8	7
			1 2 3 4 5	7 8	6
			1 2 3 4	6 7 8	5
			1 2 3	5 6 7 8	4
			1 2	4 5 6 7 8	3
			1	3 4 5 6 7 8	2
				2 3 4 5 6 7 8	1

To set single Figures to tunes of five strains, and to tunes of four strains and da capo, long measure.

To set them with five long Figures.

1 2 3 4		5			
1 2 3	5	4			
1 2	4 5	3			
1	3 4 5	2			
	2 3 4 5	1			

To set them with six Figures, four long and two short.

1 2 3 4			5		6

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place,	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1 2 3 4				6	5
1 2 3		4		5 6	
1 2 3	6			5	4
1 2 3		6	4 5		
1 2 3	6		4		5
1 2 5		6	3 4		
1 2 5		6	2 3		
1 2	6	5	3 4		
1 2	4	3		5 6	
1 2	6	3		4 5	
1 2	5 6		3		4
1 2	5 6			4	3
1 4	6	5	2 3		
1	5 6	4	2 3		
1	4 5 6		2		3
1	3 4	2		5 6	
1	5 6	2		3 4	
1	4 5 6			3	2
3 4 5		6	1 2		
3 4	6	5	1 2		
3	5 6	4	1 2		
	4 5 6	3	1 2		
	3 4 5 6		1		2
	2 3 4	1		5 6	
	2 3 6	1		4 5	
	2 5 6	1		3 4	
	4 5 6	1		2 3	
	3 4 5 6			2	1

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
To set them with seven Figures, three long and four short.					
1 2 3			4 5 6		7
1 2 3			4 5	7	6
1 2 3			4	6 7	5
1 2 3				5 6 7	4
1 4 5			2 3	7	6
1 2 5			3 4	7	6
1 2		3		4 5 6 7	
1 2	7			4 5 6	3
1 2	5			4 6 7	3
1 2		7	3 4 5 6		
1 2	7		3 4 5		6
1 2	7		3 4	6	5
1 2		5	3 4	6 7	
1 2	7		3	5 6	4
1 2	5		3	6 7	4
1 4		5	2 3	6 7	
1 4	7		2 3	6	5
1 6		7	2 3 4 5		
1	3	2		4 5 6 7	
1	7	2		3 4 5 6	
1	5	2		3 4 6 7	
1	7	6	2 3 4 5		
1	6 7		2 3 4		5
1	5	4	2 3	6 7	
1	7	4	2 3	5 6	
1	6 7		2 3	5	4

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1	6 7		2	4 5	3
1	4 7		2	5 6	3
1	4 5		2	6 7	3
1	6 7			3 4 5	2
1	4 7			3 5 6	2
1	4 5			3 6 7	2
5 6		7	1 2 3 4		
5	7	6	1 2 3 4		
	6 7	5	1 2 3 4		
	5 6 7		1 2 3		4
3 4 5			1 2 6		7
3 4	7		1 2 5		6
3	6 7		1 2 4		5
3 4 5			1 2	7	6
3 4	7		1 2	6	5
3 4		5	1 2	6 7	
3	5	4	1 2	6 7	
3	7	4	1 2	5 6	
3	6 7		1 2	5	4
	5 6 7		1 2	4	3
	4 5	3	1 2	6 7	
	6 7	3	1 2	4 5	
	5 6 7		1	3 4	2
	3 4 5		1	6 7	2
	3 6 7		1	4 5	2
	3 4 7		1	5 6	2
	2 3	1		4 5 6 7	
	2 5	1		3 4 6 7	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
	2 7	1		3 4 5 6	
	4 5	1		2 3 6 7	
	4 7	1		2 3 5 6	
	5 6 7			2 3 4	1
	3 4 5			2 6 7	1
	3 6 7			2 4 5	1
	3 4 7			2 5 6	1

To set them with eight Figures, two long and six short.

1 2				4 5 6 7 8	3
1 2			3 4	6 7 8	5
1 2			3 4 5 6	8	7
1 2			3 4 5	7 8	6
1 2			3 4 5 6 7		8
1		6	2 3 4 5	7 8	
1	6		2 3 4	7 8	5
1		4	2 3	5 6 7 8	
1	8		2 3 4	6 7	5
1	4		2	5 6 7 8	3
1	8			3 4 5 6 7	2
1	6			3 4 5 7 8	2
1	4			3 5 6 7 8	2
1		2		3 4 5 6 7 8	
1		8	2 3 4 5 6 7		
5 6			1 2 3 4	8	7
	6	5	1 2 3 4	7 8	
3		6	1 2 4 5	7 8	
3		4	1 2	5 6 7 8	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
3 4			1 2	6 7 8	5
	4	3	1 2	5 6 7 8	
	2	1		3 4 5 6 7 8	
	4	1		2 3 5 6 7 8	
	6	1		2 3 4 5 7 8	
	8	1		2 3 4 5 6 7	

To set them with nine Figures, one long and eight short.

1			2 3 4 5 6 7 8		9
1			2 3 4 5 6 7	9	8
1			2 3 4 5 6	8 9	7
1			2 3 4 5	7 8 9	6
1			2 3 4	6 7 8 9	5
1			1 2 3	5 6 7 8 9	4
1			2	4 5 6 7 8 9	3
	9		1 2 3 4 5 6 7		8
7			1 2 3 4 5 6	9	8
	7		1 2 3 4 5	8 9	6
5			1 2 3 4	7 8 9	6
	7		1 2 3 4	6 8 9	5
	5		1 2 3	6 7 8 9	4
	9		1 2 3	5 6 7 8	4
3			1 2	5 6 7 8 9	4
3			1 2 4 5	7 8 9	6
5			1 2 3 4	7 8 9	6
1				3 4 5 6 7 8 9	2
		1		2 3 4 5 6 7 8 9	
		7	1 2 3 4 5 6	8 9	

Long Figures at top, that begin and end in the same place.	Long Figures, in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
		5	1 2 3 4	6 7 8 9	
		3	1 2	4 5 6 7 8 9	
	9		1 2	4 5 6 7 8	3
	5		1 2	4 6 7 8 9	3

To set them with ten short Figures.

			123456789		10
			12345678	10	9
			1234567	9 10	8
			123456	8 9 10	7
			12345	7 8 9 10	6
			1 2 3 4	6 7 8 9 10	5
			1 2 3	5 6 7 8 9 10	4
			1 2	4 5 6 7 8 9 10	3
			1	3 4 5 6 7 8 9 10	2
				2 3 4 5 6 7 8 9 10	1

*To set double Figures to tunes of four strains.**

To set them with eight long Figures.

1234567		8			
123456	8	7			

* These dances being of an extraordinary length, and consequently very seldom called, I have therefore given only a few examples, although I could have given some hundreds, but which I think would have been entirely superflous.

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1 2 3 4 5	7 8	6			
1 2 3 4	6 7 8	5			
1 2 3	5 6 7 8	4			
1 2	4 5 6 7 8	3			
1	3 4 5 6 7 8	2			
	2 3 4 5 6 7 8	1			

To set them with nine Figures, seven long and two short.

1234567			8		9
1234567				9	8
123456		7		8 9	
123456	9			8	7
123456		9	7 8		
123456	9				8
123458		9	6 7		
12345	9	8	6 7		
12345	8 9		6		7
12345	9	6		7 8	
12345	7	6		8 9	
12345	8 9			7	6
123478		9			
12347		8	5 6		
1234	8 9	7	5 6		
1234	7 8 9		5		6
1234	6 7	5		8 9	
1234	6 9	5		7 8	
1234	8 9	5		6 7	
1234	7 8 9			6	5

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
123678		9	4 5		
12367	9	8	4 5		
1236	8 9	7	4 5		
123	7 8 9	6	4 5		
123	6 7 8 9		4		5
123	5 6 7	4		8 9	
123	5 6 9	4		7 8	
123	5 8 9	4		6 7	
123	7 8 9	4		5 6	
123	6 7 8 9			5	4
125678		9	3 4		
12567	9	8	3 4		
1256	8 9	7	3 4		
125	7 8 9	6	3 4		
12	6 7 8 9	3	3 4		
12	5 6 7 8 9		3		4
12	4 5 6 7	3		8 9	
12	4 5 6 9	3		7 8	
12	4 5 8 9	3		6 7	
12	4 7 8 9	3		5 6	
12	6 7 8 9	3		4 5	
12	5 6 7 8 9			4	3
145678		9	2 3		
14567	9	8	2 3		
1456	8 9	7	2 3		
145	7 8 9	6	2 3		
14	6 7 8 9	5	2 3		
1	5 6 7 8 9	4	2 3		

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
1	456789			3	2
1	456789		2		3
1	34567	2		8 9	
1	34569	2		7 8	
1	34589	2		6 7	
1	34789	2		5 6	
1	36789	2		4 5	
1	56789	2		3 4	
345678		9	1 2		
34567	9	8	1 2		
3456	8 9	7	1 2		
345	7 8 9	6	1 2		
34	6789	5	1 2		
3	56789	4	1 2		
	456789	3	1 2		
	356789		1		2
	234567	1		8 9	
	234569	1		7 8	
	234589	1		6 7	
	234789	1		5 6	
	236789	1		4 5	
	256789	1		3 4	
	456789	1		2 3	
	3456789			2	1

To set them with ten Figures, six long and four short.

123456			7 8 9		10
123456			7 8	10	9

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
123456			7	9 10	9
123456				8 9 10	7
123458			6 7	10	9
12345		10	6 7 8 9		
12345	10		6 7 8		9
12345	10		6 7	9	8
12345	10		6	8 9	7
12345	8		6	9 10	7
12345		6		7 8 9 10	
12345		8	6 7	9 10	
12349		10	5 6 7 8		
12347		10	5 6 8 9		
12347	10		5 6	9	8
12347		8	5 6	9 10	
1234	8	5		6 7 9 10	
123	5 6	4		7 8 9 10	
12.3	6 7 8			5 9 10	4
123	7 8	6	4 5	9 10	
12	6 7 8	5	3 4	9 10	
12	4 5 6	3		7 8 9 10	
12	7 8 9 10			4 5 6	3
1	5 6 7 8	4	2 3	9 10	
	3 4 5 6 7 8			2 9 10	1
	2 3 4 5 6	1		7 8 9 10	
	6 7 8 9 10	1		2 3 4 5	

To set them with eleven Figures, five long and six short.

12345			6 7 8 9	11	10

Long Figures at top, that begin and end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at the top that begin and end in the same place.	Short Figures in the centre that begin and end in the same place.	Short progressive Figures.
1 2 3 4		5		6 7 8 9 10 11	
1 2	4 5	3		6 7 8 9 10 11	
1	3 4 5	2		6 7 8 9 10 11	
	2 3 4 5	1		6 7 8 9 10 11	
	5 6 7 8 9		1	3 4 10 11	2
	7 8 9 10 11			2 3 4 5 6	1
	3 4 5 6 7			2 8 9 10 11	1
3 4 5 6		7	1 2	8 9 10 11	

To set them with twelve Figures four long and eight short.

1 2 3 4			5 6 7 8 9 10 11		12
1 2 3	12		4 5 6 7 8 9 10		11
1 2	10	9	3 4 5 6 7 8	11 12	

Long Figures at top, that begin and end in the same place.	Long Figures in centre that begin and end in the same place.	Long progressive Figures.	Short Figures at the top that begin and end in the same place.	Short Figures in the centre that begin and end in the same place.	Short progressive Figures.
1	7 8	6	2 3 4 5	9 10 11 12	
	2 3 4	1		5 6 7 8 9 10 11 12	
	6 7 8	1		2 3 4 5 9 10 11 12	
	3 4 5 6		1	7 8 9 10 11 12	2
	3 4 5 8		1	6 7 9 10 11 12	2
	9 10 11 12			2 3 4 5 6 7 8	1
	5 6 7 8			2 3 4 9 10 11 12	1
	3 4 5 6		1 2	8 9 10 11 12	7
To set them with thirteen Figures three long and ten short.					
1 2 3			4 5 6 7 8	10 11 12 13	9
1 2 3			4 5	7 8 9 10 11 12 13	6
1 2		7	3 4 5 6	8 9 10 11 12 13	
1	3	2		4 5 6 7 8 9 10 11 12 13	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
3	5	4	1 2	6 7 8 9 10 11 12 13	
	2 3	1		4 5 6 7 8 9 10 11 12 13	
	3 4 5		1	6 7 8 9 10 11 12 13	2
	7 8 9		1 2 3 4 5	10 11 12 13	6
	9 10 11			2 3 4 5 6 7 8 12 13	1
To set them with fourteen Figures, two long and twelve short.					
1 2			3 4 5 6 7 8 9 10	12 13 14	11
1 2			3 4 5 6 7	9 10 11 12 13 14	8
1 2		10	3 4 5 6 7 8 9	11 12 13 14	
1		8	2 3 4 5 6 7	9 10 11 12 13 14	
	8	7	1 2 3 4 5 6	9 10 11 12 13 14	
	7 8		1 2 3 4	6 9 10 11 12 13 14	5
	4	3	1 2	5 6 7 8 9 10 11 12 13 14	

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
	5 6			2 3 4 7 8 9 10 11 12 13 14	1
	12	11	1 2 3 4 7 8 9 10	13 14	
3		4	1 2	5 6 7 8 9 10 11 12 13 14	
To set them with fifteen Figures, one long and fourteen short.					
1			2 3 4 5 6 7 8 9	11 12 13 14 15	10
1			2 3 4 5 6 7	9 10 11 12 13 14 15	8
5			1 2 3 4 6 7 8	10 11 12 13 14 15	9
		5	1 2 3 4	6 7 8 9 10 11 12 13 14 15	
3			1 2	5 6 7 8 9 10 11 12 13 14 15	4
	3			2 4 5 6 7 8 9 10 11 12 13 14 15	1
	15			1 2 3 4 5 6 7 8 9 10 11 12 13 14	1
		7	1 2 3 4 5 6	8 9 10 11 12 13 14 15	
1			2 3 4 5 6 7 8 9 10 11 12 13	15	14

Long Figures at top, that begin and end in the same place.	Long Figures in centre, that begin and end in the same place.	Long progressive Figures.	Short Figures at the top, that begin and end in the same place.	Short Figures in the centre, that begin and end in the same place.	Short progressive Figures.
		1		2 3 4 5 6 7 8 9 10 11 12 13 14 15	

To set them with sixteen short Figures.

			1 2 3 4 5 6 7 8 9 10 11 12 13 14 15		16
			1 2 3 4 5 6 7 8 9 10 11 12 13	15 16	14
			1 2 3 4 5 6 7 8 9 10	12 13 14 15 17	11
			1 2 3 4 5 6 7 8	10 11 12 13 14 15 16	9
			1 2 3 4 5 6 7	9 10 11 12 13 14 15 16	8
			1 2 3 4 5 6	8 9 10 11 12 13 14 15 16	7
			1 2 3 4 5	7 8 9 10 11 12 13 14 15 16	6
			1 2 3	5 6 7 8 9 10 11 12 13 14 15 16	4
			1	3 4 5 6 7 8 9 10 11 12 13 14 15 16	2
				2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	1

LIST

OF

THE NEW FIGURES,

With their Uses.

DOUBLE LONG FIGURES, PERFORMED AT TOP,

Requiring in their performance a Strain of long Measure repeated.

Figures equal to, and to be used the same as the three Ladies lead round the three Gentlemen, and the three Gentlemen lead round the three Ladies.

The snake.

En passant.

Half Figure on all sides.

The Labyrinth.

The March.

Through the bottom and half Figure contrary sides.

DOUBLE LONG FIGURES, PERFORMED IN THE CENTRE,

That require in their performance a Strain of long Measure repeated, and may be used in lieu of long Figures in the centre.

Round the corners.

Pass round, and set on all sides.

Lengths and uses of the New Figures.

LONG FIGURES AT, OR FROM THE TOP.

Figures equal to, and to be used the same as the old long Figures performed at top, that bring you to your places.

The Lady leads up, and the Gentleman leads down.

The top couple cast off, and the bottom couple set and lead up, &c.

Through the second, and round the bottom couple.

Through the bottom, and round the second couple.

Encircle the second, and round the third couple to places.

Through the bottom, half Figure and back outside.

LONG FIGURES IN THE CENTRE.

Figures equal to, and to be used the same as the old long Figures performed in the centre.

Round top and bottom couple.

Cross corners.

The Gentlemen move round the Ladies, and the Ladies round the Gentlemen.

Lead through bottom and top.

Whole Figure contrary corners.

Right angles top and bottom.

Through the bottom, and round the top contrary sides.

The double triangle.

Lengths and uses of the New Figures.

LONG PROGRESSIVE FIGURES.

Figures equal to, and to be used the same as the old long progressive Figures.

Round the bottom, and through the centre.

Round the second couple.

Cross over, half Figure with the second couple.

Round the third, and lead through the second couple.

The Maze.

Encircle the second, round the third couple, and stop in the centre.

The Lady passes round the second couple, and the Gentleman round the bottom couple.

Half Figure, and pass round the second couple.

Round the bottom, and between the second and third couples.

SHORT FIGURES AT TOP.

Figures equal to, and to be used the same as the old short Figures performed at top, that bring you to your places.

Swing round the second couple, and lead up one.

The double ovals.

The true lover's knot.

SHORT FIGURE IN THE CENTRE.

Figure equal to, and to be used the same as the old short Figures performed in the centre.

Swing round the top couple, and lead down.

IRREGULAR FIGURES.

THE Figures in this class are termed irregular, from their consisting of Figures of nearly all the various denominations, viz, long, short, half, and progressive Figures, and some of them being performed from every situation in the Dance, and from their leaving the Dancers, when performed, either on opposite sides, or a couple too low in the Dance, (contrary to the strict systematical principles of Country Dancing,) are omitted in the lists for the use of the Tables.

These Figures, notwithstanding, when properly used, add variety and complexity to the Dance; but require in the performance a thorough knowledge of the lengths and uses of all the different Figures before it can be known what Figures should follow them, there being nine out of the twelve contained in this class, with which no Dance can terminate; but, on the contrary, leave the Dancer in a wrong situation, (except half Figure, from contrary sides, round the top or bottom.)

They are as follow, viz—

LONG FIGURES,

Swing with right hands round two couple.

Cross over two couple.

The first Lady crosses between the second and third Gentlemen; the first Gentleman crosses.

between the second and third Ladies, set and turn.

Swing with right hands round two couple. Cross over two couples.

THESE Figures are long progressive; but being inapplicable to the use of the Tables, (leaving the Dancer in a wrong situation) will be *here* explained.

They each take *a strain* of long measure *unrepeated*, in their performance, *or a strain* of *short, repeated.* They may be used in Dances, in lieu of *a long Figure performed at top, followed by a short Figure:* the reason for which is, that the before-mentioned Figure bringing the Dancers *down two* couples instead of *one*, some Figure will be necessary to be applied to take them *up one* or *two* couples, they must therefore be followed by "half Figure on your own side." They may also be used in lieu of a long Figure at top, and a short progressive Figure, and then followed by a half or short Figure from the bottom, to bring the leading couple into the centre. They may be substituted for two long Figures performed at top, that end in the same place, by being used with others, thus, "cross over two couple," and then, "swing round two couple up to the top;" or, "swing round two couple," and "cross over two couple, up to the top." They may also be used, thus, "cross over two couple from the top," "cross up one couple," and "half Figure from contrary sides," *either round the top or bottom couples;* or, "swing round two couples," followed by the two

last mentioned short Figures. Thus accompanied, they must be used or substituted for *a long progressive Figure*, and *a long Figure, from the centre.* They may be used instead of *a long Figure at top*, and *a long progressive Figure*, thus "cross over two couple," and "whole pousette with the third couple:" it is the same with "swing round two couple." Hence it will be seen, that neither of the two irregular Figures here treated on can be the concluding Figure in any Dance.

The first or top Lady crosses and sets between the second and third Gentlemen. The first or top Gentleman crosses and sets between the second and third Ladies.

This is the only *whole progressive Figure;* and, indeed, the only whole Figure in the System, that leaves the couple on contrary or opposite sides. In the performance, it must be followed either by "half Figure from the centre," *round the top or bottom couples*, or by "cross over one couple," in order to bring the couple on their *own sides.** It may be used

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* It might be imagined, by persons unacquainted with Dancing, that many Figures might be performed from the centre and top, on opposite sides: but it is a rule in Country Dancing, never to begin a whole Figure on opposite sides, nor to remain there, but immediately to perform some short or half Figure, to bring the Dancers back to their own sides, (except it be in one instance, where they may perform a half Figure, and remain on contrary sides to perform another half Figure, which is, "half Figure contrary sides."

instead of a whole or long Figure performed at top, that brings the Dancers to their places, followed by a half progressive Figure; or by a short progressive Figure, followed by a whole or long Figure from the centre. Were these Figures to be formed into Dances, it must be remembered, that another short or half Figure would be required, to fill up the measure of the music, even to a single Figure; as may likewise be the case with those mentioned in some of the other articles in this chapter. It is not here to be shewn, how many Figures a Dance should be composed of, (they being governed by the length, and number of strains in the music, which may be known on reference to the TABLES, and the CHAPTER ON COUNTRY DANCE MUSIC;) but to give instructions for using all those Figures that leave the Dancers either on opposite sides, or between the third and fourth couples, and shewing what Figures should follow them, to bring the Dancers either to their own side, or back to their places.

HALF FIGURES

IT was, by the frequent introduction of half Figures, blended with short Figures, that the old Country Dances were rendered so difficult to perform, as in many of them, several half Figures were to be found added to double Figures; and when the tunes consisted of several strains, it was very common for the Dance to consist of ten, twelve, or more Figures, and the greater part of them either short or half Figures.

LIST OF HALF FIGURES.

Cross over one couple
Half Figure on your own side.
Half Figure at or from the top round the second couple.
Half Figure from your own sides, round the top couple.
Half Figure from your own sides, round the bottom couple.
Half Figure contrary sides.
Half Figure at or from the top contrary sides round second couple.
Half Figure from contrary sides round the bottom couple.
Half Figure from contrary sides round the top couple.

ON HALF FIGURES.

Their effect and uses in the Dance.

Half Figures require great care and attention in the performance of them, as they all leave the Dancer on the opposite sides [see the Diagrams;] (except "half Figure on your own sides," which if it does not leave the Dancers on opposite sides, takes them down two couples instead of one.) No one half Figure occurs in a Dance, without being either preceded or followed by another short or half Figure, to fill up the measure of the music,* and their numbers are

* Except where the Strains consist of twelve Bars, which now very seldom occur, as that Measure is not admissible in the present System of English Country Dancing.

generally two, four, six, &c. To prove that the use of half Figures renders the Dances more difficult than whole Figures, an example is given, shewing the difference between *whole* and *half* Figures in a Dance of two parts or strains to a single Figure, which is the smallest quantity of Figure that can be used to form a Dance, thus: to a tune in long measure, as "Fisher's Hornpipe" played straight through, to set it with *two long Figures*," viz. "whole Figure at top," — and "whole pousette." — To set it with *four half Figures* as "half Figure on your own sides," "set and change places," — "half Figure round the top couple," and "half Figure round the bottom couple from contrary sides." — Thus it may be seen, that four half Figures take no more time in their performance than two whole or long Figures; and by this comparison it is shewn how difficult Dances to double Figures may be rendered, when wholly composed of short or half Figures, instead of being composed (as they generally are) entirely of long or whole Figures, to render them easy and suitable to the talent of *modern Dancers*. As the half (irregular) Figures cannot be applied to the use of the Tables, the method of applying them is confined to this chapter.

CROSS OVER ONE COUPLE.

THIS is a short progressive Figure, leaving the performers on opposite sides; and when commenced from their own sides, must always be followed by some short or half Figure, to bring them back again; otherwise it follows

some short or half Figure, which has left the Dancer on opposite sides, to bring them back again. It may be used from several situations, as will be shewn, progressively gaining a couple every time it is performed.* When performed at or from the top, it may be followed by half Figure from contrary sides round the top couple, which will bring the Dancers to their own sides; or followed by half Figure round the bottom couple from contrary sides, which will also bring the Dancers on their own sides, and into the centre. These Figures, thus united, may be substituted for a *long progressive Figure*, performed from or at the top; or a *short Figure* from the *centre*, or a *short Figure at top*, followed by a short progressive Figure. When *this Figure* follows, "half Figure on your own sides," and that Figure not preceded by any short Figure, then, it leaves the Dancer in the centre on opposite sides, and must be followed by a half Figure from contrary sides, round either the top or bottom couples; then these Figures united may be substituted for a long Figure performed at or from the top, followed by a short progressive Figure; or by a short Figure at top, followed by a long progressive Figure; or by two short Figures at top, followed by a short progressive Figure; or by a short progressive Figure from the top, followed by two short Figures in the centre; or by a short Figure at top, followed by a short progressive and a short Figure in the centre.

* This progressive Figure may be used in the re-action of a Dance, [see the article, "long progressive Figures,"] which is the reason that it may be performed from so many different situations in the Dance.

Irregular Figures.

When *this Figure* is preceded by any short Figure at top, then it may likewise have substituted for it any of the above named Figures: there must be Figure equal to three short Figures performed, to bring the Dancers on their own sides, and to enable them to gain a couple towards the bottom, as *this Figure* (" *cross over one couple*,") will, when performed from the top, and preceded by a *short Figure;* or performed after " half Figure on your own sides." And when *this Figure* is performed from opposite sides, as it frequently is, particularly in the re-action of the Dance, then a long progressive Figure may be substituted for it, or a short Figure at top, and a short progressive Figure; or a short progressive Figure, and a short Figure in the centre; when performed from the centre round the top couple, it may be substituted for a short Figure in the centre, and a short progressive Figure round the top couple, as " swing with right hands round the top couple;" or by a whole progressive Figure round the top couple. When it is performed round the bottom couple, then a whole progressive Figure may be substituted for it, and the half Figure that must precede it. It is to be remembered, that when performed from this situation, round either the top or bottom couples, it can never be the first or concluding Figure in a Dance, for when performed round the *bottom*, it leaves the Dancer a couple too *low;* and when round the *top*, a couple too *high;* therefore it must be followed by some one Figure or Figures, to bring the Dancers into the centre on their own sides, so that whenever this Figure is found in a Dance, and performed from the situation mentioned, *a long*, or instead, *two*

short Figures, must be performed before; this can be used as "the Lady crosses between the second and third Gentlemen," and "the Gentleman crosses between the second and third Ladies;" or a short progressive Figure, and a half Figure, either round the top or bottom couples. It may follow a half Figure on contrary sides, and be performed from the bottom, when it brings the Dancers into the centre on their own sides. A careful perusal of this chapter, with a previous knowledge of the qualities and uses of the other Figures, and the lengths and measures of the different strains of the music, will enable the learner to use the Figures herein treated on, correctly, and to substitute them at pleasure for others.

HALF FIGURE

On your own sides.

Is a short progressive Figure; but as it takes and leaves the Dancers down two couple instead of one, must always be followed by some Figure, to take them up either one or two couples, which may be done by "crossing over one couple," or using any of the half progressive Figures from the bottom, as a re-action; if followed by "cross over one couple," that Figure must again be followed by a *half Figure from opposite sides, performed in the centre.* The three Figures thus united may be substituted for a whole Figure from the top, followed by a short progressive Figure; or by a short Figure at top, followed by a whole progressive Figure;

or a long progressive Figure, followed by a short Figure in the centre; or a short progressive and two short Figures from the centre. If "half Figure on your own side," is followed by "cross over two couples" from the bottom, it must be used instead of a *long*, followed by a *short* Figure at the top; if followed by "swing with right hands round two couple" from the bottom, it will be exactly the same. Whenever *this Figure* is used for a re-action, which is sometimes the case, and begun at the *bottom*, it always leaves the Dancers at the *top;* and when performed from the *top*, always leaves them at the *bottom;* this must always be preceded or followed by a short or half Figure to fill up the time of the music.

HALF FIGURE

At or from the top, round the second couple.

As this Figure, when performed, (which is always at or from the top of a MINOR SET,) leaves the Dancers on contrary sides, it must be followed by some other short or half Figure, either to fill up the measure of the music, or to bring the Dancer back to his own side. It may be followed by "cross over one couple," which will act as a progressive Figure, and bring the Dancers down one couple. It may be used instead of a short Figure at top, as "allemande," followed by a half progressive Figure; "swing round the second couple;" or a short progressive Figure followed by a short

Figure in the centre, instead of a whole progressive Figure; or it may be followed by "half Figure contrary sides," and "cross over one couple at bottom," which will bring the Dancer into the centre; it may then be used instead of a whole Figure at top, followed by a half progressive Figure; or by a short Figure at top, followed by a whole progressive Figure; or a short progressive, followed by a whole Figure in the centre.

HALF FIGURE

From your own sides, round the top couple.

This Figure is always performed from the centre, round the top couple, and leaves the Dancers on the contrary sides; it must consequently be immediately followed by some short or half Figure, to bring them back to their own sides, if not to their own places. It may be followed by "half Figure round the third or bottom couple," and used instead of a "*whole Figure in the centre;*" or it may be followed by "cross over one couple to the top," and substituted for any short Figure in the centre, as "turn your partner," followed by a short progressive Figure performed in the centre with the top couple,* as "swing with right hands round top couple;" or they may be performed, instead of a whole progressive Figure in the centre, with the top couple.

* For further instruction on this subject, see the note to "Long progressive Figures," on the re-action of Figures.

HALF FIGURE

From your own sides, round the bottom couple.

This Figure is performed from the centre, on your own sides, by the leading couple round the third or bottom couple; and as it leaves the Dancers on the opposite sides, must be followed by some short or half Figure, to bring them back to their own sides, if not to their places, and to fill up the measure of the music. It may be followed by "half Figure round the top couple," and used instead of a whole Figure in the centre, or "two short Figures in the centre;" or it may be followed by "cross over one couple, round the top couple;" and substituted for any short Figure performed in the centre, followed by a short progressive Figure, performed from the centre; (this will leave the Dancers at top and must be followed by some progressive Figure, if they wish to regain the centre;) or, instead of a whole or long progressive Figure performed in the centre, which will likewise leave the Dancers at top, but on their own sides, and must be followed by some progressive Figure to bring them into the centre; it may likewise be followed by "cross over one couple round the bottom;" and likewise followed by a short progressive Figure, which will bring them back to their places in the centre, and which may be substituted for a long Figure in the centre, followed by a short Figure; or three short Figures.

HALF FIGURE

On contrary sides.

The couple that perform this Figure must always be at the top, on contrary sides; and when it is performed, it leaves them in the place of the third couple, where they must not remain, but immediately perform some Figure, to bring them on their own sides. It may be followed by "half Figure at bottom, round the third couple;" or by "cross over one couple," which will bring them a couple nearer the top, and leave them in the centre on their own sides.

HALF FIGURE

At or from the top, on contrary sides, round second couple.

As the couple that perform this Figure are always on contrary sides, it is generally performed round the second couple, to bring the Dancers to their places. It is sometimes performed from the centre, round the third couple, and is then called half Figure, round the bottom couple. *When this* Figure is performed at top, should the Dancers want to remain at top on their own sides, then no substitute for this Figure can be found; but if they wish to gain one couple down the dance, then "cross over one couple" may be used; if performed from

the centre, then "half Figure round the top couple," will serve as a substitute to bring them to their own sides; and should they wish to gain the top from the centre, "cross over one couple" may be used.

HALF FIGURE

From contrary sides, round the bottom couple.

This Figure is always performed from the centre, on contrary sides, by the leading or central couple, round the bottom couple, to bring the Dancers back to their places in the centre. The only substitute for this Figure, is "half Figure round the top couple:" "cross over one couple" might be used, to bring them on their own side; but as it is a progressive Figure, it will leave the Dancer either at the top or bottom, and must be followed by some progressive Figure, to bring them into the centre. [See the article, "long progressive Figures."]

HALF FIGURE

From contrary sides, round the top couple.

This Figure is always performed in the centre of any MINOR SET, from contrary sides, round the top couple, to bring the Dancers back to

their own sides, and to their own places. The only substitute for this Figure, to bring them to their own sides and own places, is "half Figure round the third or bottom couple;" cross over one couple may be used; but it will act as a progressive Figure, and either leave them at the top, or in the third couple's place.



UNSYSTEMATICAL

OR

Double Long Figures.

THOSE Figures denominated "*unsystematical*, or double long" derive their names from their unusual length, (being twice the length of the long Figures,) and cannot be applied in the use of the Tables, for the Systematical Composition of Dances. Those given here wholly belong to the class of Old Figures, and are performed from the top, where they also end. They are frequently used to double Figures, (being too long for single Figures, requiring a strain of long measure repeated,) to render them, what is termed easy, by having a less number of Figures in them, *one* serving as a substitute for *two long*, or *four* short. The following article will explain their uses, and in what mauner they should be united with other Figures, and applied to the music.

The following extraordinary long Figures, will, each take *two strains* of music *unrepeated*, in long measure, or a strain repeated, and are equal in length to *two long* Figures.

Chace round two couple, and back again.

Hey contrary, and hey on your own sides.

The three Ladies lead round the three Gentlemen; and the three Gentlemen lead round the three Ladies.

Unsystematical Figures.

The first Lady, sets to the second Gentleman, and turns the third; and the first Gentleman, sets to the second Lady, and turns the third.

They may be used in all Dances set to double Figures, in lieu of *two long* Figures performed at top, that begin and end in the same place, or *four short* Figures performed at top, with this observance, that Figures, for which either of these are substituted, are performed to one strain of the music repeated, long measure, (which can only occur in double Figures;) this may be easily known, by attending to what has before been advanced, that each strain of the music will take one long, or two short Figures; *so that* by counting the Figures, the proper place for substituting these extraordinary long ones will easily be found. For example, suppose the Dance to commence with two long Figures performed at top, that end where they begin, marked in the Tables, 1, 2, under that head, these two Figures so marked, will take the first strain of a tune in long measure repeated, to a double Figure, and then either of the above Figures may be substituted for them. But if a Dance were to commence with three long Figures at top, marked in the Tables, 1, 2, 3, under that head, it would be improper to take the two last Figures, 2, 3; for the Figures so substituted would be performed to two different strains of the music, No. 2, being the repeat of the 1st strain, and No. 3, the first time of playing the second strain; but when a Dance commences with four long Figures at top, either the two first, or the two last, may have one of these extra long Figures substituted, as it would in that case be performed in one strain repeated:

again, if the Dance commences with four short Figures, at or from the top, one of the extra long Figures may be substituted for them; or after the first strain has been repeated, in lieu of any Figures performed at top to the second or third strains repeated.



AN

ESSAY ON THE DEPORTMENT

OF THE

Person in Country Dancing.

THAT ease and grace are the ornaments of dancing, and a graceful deportment of the person on all occasions, necessary, no one can deny, for without these embellishments, the most correct Dancer, (so far as regards Figures and steps only,) would be inferior to an automaton Figure; for by the means of mechanism, it may be made to move with an agility, the human frame is incapable of. But yet, the rapid motions it displays, consist of straight and angular lines; the beautiful curve, and still more beautiful serpentine line, is alone to be displayed with pleasing effect, and to be seen with admiration in animated nature, in the motions of which, all loveliness, all ease and grace are exhibited to admiring view, whilst straight lines produce appearances of strength, pain, and labour. It has been frequently observed, that that part of the creation which we consider the most beautiful in form, make the most beautiful motions; for instance, the swan has ever been accounted one of the most beautiful animals in the creation; but it is not the form alone that strikes us as

beautiful, but the idea coupled with it, that that form is capable of being varied into so many and beautiful forms. In the species of horses, that is said to be the most beautiful whose neck is longest and most bowed, as being capable of the greatest variety of motion. Birds are generally preferred to Quadrupeds, as being capable of more motion; and flying insects, as butterflies, to creeping ones. We also find in all things the gentle motions are made in curved lines, and the violent ones in straight lines; for whether birds, beasts, fishes, or insects, they all dart on their prey in straight lines, and gambol in curved lines. Much more might be said on this subject, but I think the hints that I have given, are sufficient to convince every one of the superiority of curved lines. With respect to their application to dancing, I have only to repeat what Shakespeare has said in his *Winter's Tale*, "When you dance, I wish you a wave o' the sea."* It will not be herein attempted to lay down rules of grace, of attitude, and motion in dancing, particularly, but a few observations, pointing out some of the leading features, may not, perhaps, be thought superfluous. It is an old adage, that to do good we have only to avoid doing evil, that is strictly applicable to the present subject. Therefore it will first be endeavoured to point out those habits, which so many persons contract in defiance of the laws of grace.

Making aukward bows, or rather, a nodding inclination of the head, in swinging and turning corners in Country Dancing.

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* Shakespeare alluded no doubt to the Minuet Dancing, as that graceful and dignified department of the art, consists chiefly of waving lines.

Shuffling and rattling about the feet.

Looking at the feet.

Bending the arm at the elbow, in giving the hand in Dancing, or in the presenting of any thing to another.

Holding the hands of any person too fast in joining hands, across swinging corners, &c.

Bending down the hands of your partners in the Dance.

Bending the body forward.

In swinging or turning corners in Country Dancing, there exists no necessity for introducing a bow or inclination of the head, the hand is to be given, as hereafter is mentioned, the head and body bearing a proportionate ease to the necessary action of the feet and arms.

Shuffling and rattling about the feet in Ball Room Dancing, is extremely vulgar, and on no occasion so properly introduced as in Sailor's Hornpipes, or Comic Dances, and only calculated for Stage effect.

Looking at the feet, either in walking or Dancing, gives an appearance of self-sufficiency, or superiority over others. An inclination of the head may be considered a great addition to a standing position; and the ancients, who surpassed the moderns in their ideas of grace, have seldom delineated a Figure without an inclination of the head, unless in some violent attitudes; but an easy contemplative attitude, is very different from the action displayed in Dancing, so that to look down, is to be insensible of the surrounding objects, and is almost certain to produce errors, and create contempt.

Many persons, instead of extending the arm to join hands in Dancing, get as close as they well can to the person with whom they are to

perform the Figure; by which means they must each bend the arm at the elbow, thereby producing two angles, instead of one serpentine line, which not only gives to such persons an appearance of lameness, but produces an extremely inelegant effect.

It is a common error with the Gentlemen, instead of lightly touching the hands of the Ladies, to hold them so fast, that they can scarcely disengage themselves, which is vulgar in the extreme, and destroys all appearance of ease in the performance.

Some persons have a very disagreeable method of bearing down the hands of their partners, in leading down the middle; others again lift them up and down alternately, in the same Figure; these are gross errors, and ought particularly to be avoided. But the greatest and most general errors in Dancing, as in all other things, is that, persons attempt more than they are able to execute well, which entirely destroys the good effects of things they are perfectly competent to.

In the presenting of a glove, card, &c. to another, the arm should be raised easily, leaving the body with a raising motion of the elbow, and then extending the arm forward to its point of distance.

In walking, it may frequently be observed, that persons either shuffle along, or as if running, destroy the appearance and deportment of the whole Figure. The feet should advance alternately, turned rather outwardly, and the action commence and descend with equal and proportionately easy action from the hip to the toe; the equilibrium of the body preserved, without any apparent stiffness, and in passing each other, a slight inclination of the head is occasionally necessary.

To Dance gracefully, every attitude, every

movement, must seem rather the effect of accident than design; nothing should seem studied, for whatever seems studied, seems laboured, and every such appearance is absolutely incompatible with any endeavour at a display of graceful ease. Some persons imagine that great execution with the feet is all that is required in Dancing, but let such persons be reminded, that it is equally necessary to a graceful effect, that attention be paid to the disposition of the arms and hands, as to execution by the feet, for it is not the motions of the feet alone that charm the eye of taste, but the carriage of the whole Figure, the action of each part corresponding with the other, a graceful elevation of the head in the performance of both steps and Figure, an easy sway of the whole frame, in "swinging," "heying," &c. the hands gently raised when presented to join your partners, the arms at the same time gently curved, without making angles by too suddenly raising them, or using force when joined. In all movements of the feet, the toes pointed downwards, and in general turned (as much as with ease to the performer they can be) outwards.

Having pointed out the most striking errors, with instructions for their removal, it is recommended to all those whose situations in life, require of them particularly to guard against vulgar habits, to study deportment on every occasion.

THE

ETIQUETTE*

OF

THE BALL ROOM,

AS IT PARTICULARLY RELATES

TO

COUNTRY DANCING,

AND THE MORE

RECENTLY AND FASHIONABLY IMPROVED

Species of Dancing,

Quadrilles, Spanish Dances, Ecossoises, Waltzing and Quadrille Country Dancing.

WHEN the author first introduced the Etiquette of the Ball Room, for the "Analysis of Country Dancing," and the work entitled "A Companion to the Ball Room," English Country Dances and Reels, were the only generally introduced Ball Room Dances, and consequently the Etiquette and arrangements as almost exclusively applicable to them, were treated on, but as fashions of other descriptions have been improved upon, so has that fashionable and polite accomplishment Dancing been improved

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* Although the Etiquette of the Ball Room has been already published in one of the author's former publications, yet it could not be dispensed with in this work.

and added to, not only to afford greater amusement, but a more extended and improved species of the art, introduced for the purpose of affording much pleasing variety to those who delight in "tripping it on the light fantastic toe," and to fit them for the progressively improved circles of fashion. The author, to meet the object, has introduced "New Quadrilles," "Spanish Dances," "Ecossoises," "Waltz and Quadrille Country Dancing;"* all of which are formed or constructed on principles different from "the English Country Dance," and some of them taking a different formation, as the *circular* movements in *Waltzing*, the *Octagon* for *Quadrilles*, &c. And although *Ecossoises* and *Spanish Country Dances*, are formed in two parallel lines, similar to *English Country Dances*, yet the leading couples are placed in different situations, and the progressive motions are also different in their respective performances. Consequently the directions given for English Country Dancing will not apply, as is clearly obvious to these improved, and more recently, and fashionably introduced species of the art. Therefore, to render this chapter of more general utility, some directions will be given for regulating the calls, and a correct and graceful performance of the different species of Dancing, as now generally introduced. It is requisite here to observe, that in the following sketch, the minutiæ of the duties of the conductor, or of the company comprising a Ball, have not been entered into, nor are any of the bye-laws and rules belonging to any private or particular Assembly given, being confined only

* This new Species of Dancing is entirely of the author's invention, the preceptor to which is now in the press, and will contain full directions for the correct performance of the Quadrille Country Dances, the whole of the Figures will all be explained by diagrams.

to the Etiquette of such public and private Balls, where the persons composing the company take their places in the Dance according to their number. At Court, and some other select Balls and Assemblies, places are taken according to precedence.*

On entering the Ball Room, each Lady intending to dance, must be presented by the Master of the Ceremonies with a ticket, on which is inscribed the number of her call,† according to which they afterwards take their places in the Dance. The first Lady is entitled to No. 1;‡ the second to No. 2, and so on. These numbers should be placed in a conspicuous place, and remain there till the Dancing is finished, to prevent any misunderstanding respecting situations in the Dance; for no one can claim a place, without displaying their ticket.

Gentlemen are not permitted to enter the Ball Room, in boots, spurs, gaiters, trowsers, or with canes or sticks; nor are loose pantaloons considered proper for a Full Dress Ball.

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* A very full Treatise on the Etiquette of these Assemblies will be given in a future publication.

† In some particular companies, it is sometimes found convenient to give the numbers to the Gentlemen instead of the Ladies: this seldom occurs in fashionable parties.

‡ It is a rule at some Balls, to give the person who takes No. 1. another number also, as No. 9. (but this is not an established rule, the propriety of it entirely resting with the Master of the Ceremonies) then two of that number are requisite, in case the time will not permit for nine Dances; the ninth couple is entitled to their call before No. 1. This second number is sometimes given, to induce persons to take No. 1. it being sometimes refused, as after their call, they are obliged to stand at the bottom of the room during the rest of the evening; but by others, it is considered an honour to lead off the first Dance.

The most proper Dance for opening the Ball is a Minuet.

After the Ball has been opened, (should there be an opening Dance,) it is the duty of the Master of the Ceremonies to call up and place the company in couples according to their numbers, beginning with No. 1, at the top, No. 2, the next, and so on in succession, till all the numbers that were given out are called up; that is, to the highest number, which will be placed at the bottom of the set.

The usual honors of bows and courtesies should be observed at the commencement and conclusion of each Dance.

In large Assemblies, it it sometimes requisite to divide the company into divisions or sets, distinguished by figures or letters; but most generally by letters, as A first Set, B second Set, &c. The top couple in the division or Set A call the first Dance; then the top couple in the division or Set B call the second Dance; and afterwards the second couple in A; then second couple in B; and so on throughout each Set. When tickets are not made out for different Sets, and the company are too numerous to stand in one Set, they may be divided, and all the odd numbers, as No. 1, No. 3, No. 5, No. 7, &c. stand all in one Set; and the even numbers, as No. 2, No. 4, No. 6, No. 8, in the other; then the call will be the same, beginning with No. 1, first, afterwards to the other Set, which will be No. 2, &c.

When it so happens, that the company are divided into two or more Sets, care should be taken in forming the Sets, so that each of them

shall, if possible, contain an equal number with the other; and should it unavoidably occur, as sometimes is the case, that one of the Sets contains more than the others, and as more time will be required to finish the Dance by that Set, the persons composing the other Sets, or finishing the Dance, should retire to their seats, till the Dance shall be gone through by each couple in the longest Set, and the Master of the Ceremonies declares the Dance finished, and by giving a signal to the leader of the band, shall silence the music.

When the Sets are of an unequal length, as described in the above article, by permission of the Master of the Ceremonies, the shortest Set or Sets may continue Dancing on, till the persons in the Set containing the greatest number of persons have completely finished the Dance.

When a company is divided into different Sets, no person must attempt to change their Set, without permission of the Master of the Ceremonies.

When Quadrilles are intended to be Danced, a separate Set of Quadrille numbers should be given out, independent of the numbers for the general Dancing, as Country Dancing, Ecossoises, &c.; the usual numbers in the Quadrille Sets, are either 8, 12, or 16, which is the greatest numbers contained in any Set of Quadrilles. The distribution of these numbers, with the arrangement of the Sets, must be left to the direction of the Master of the Ceremonies.

Any Lady or Gentleman, altering their number, or not producing it when called for, must stand at the bottom of the Dance or Set they belong to.

No couple ought to refuse to stand up directly the Dance is called, as it shews great disrespect to the Lady who calls it.

Two Ladies, or two Gentlemen, cannot Dance together, without permission of the Master of the Ceremonies; nor can permission be given while there are an equal number of Ladies and Gentlemen.

In the absence of Gentlemen, when Ladies are permitted to form couples, and in the absence of Ladies, when it occurs that Gentlemen are permitted to form couples, they must always stand at the bottom of the Set.

Ladies or Gentlemen forming couples, are not entitled to a call according to either of their numbers, without the permission of the Master of the Ceremonies, as they lose their privilege by standing up together; and it is entirely optional with the Master of the Ceremonies to permit two Gentlemen to stand together.

Should any Lady lose her number, on application to the Master of the Ceremonies, she should be furnished with another, according to which she must take her place in the Dance.

Ladies and Gentlemen being without partners, should apply to the Master of the Ceremonies, whose place it is, if possible, to provide them.

All persons standing up after the Dance has commenced, must stand at the bottom of the Set for that Dance, and take their place according to their numbers in the next.

Any person standing up, without the know-

ledge of the Master of the Ceremonies, and found in a wrong place according to their number, must be placed at the bottom of the Set.

Any couple wishing to retire early, should deliver their number to the Master of the Ceremonies, that he may know such a couple is absent when the numbers are called up.

The couple about to call the Dance, should inform the Master of the Ceremonies of the Tune and Figure, that he may give directions to the different Sets, (if more than one) and direct the band accordingly; the tune should be once played over before the Dance commences.

The Master of the Ceremonies can object to any call that affords a reasonable ground of complaint, such as length or difficulty of Figure; but the couple whose call is rejected, have the liberty of calling another Dance less objectionable, and more suitable to the ability of the company.

Should any couple, after calling a Dance, find themselves incapable of performing it, they may call another; but if the same difficulty occurs in the second call, the Master of the Ceremonies may transfer the call to the next couple, and place the couple so failing at the bottom of the Set.

Should any couple stop, or perform the same Figure twice with the same couple, they must drop one couple, or stand out, as they must not interrupt those that follow in the same Figure.

The different Sets (if there be more than one,)

should all begin the Figure at the same time as the one that calls the Dance.

When the couple calling the Dance has gone down three* couples, then the second couple should begin, and so on with all the couples in succession, till after the one that called it has regained the top and proceeded again three couple downwards, where the Dance is finished; and the couple that called it must stand at the bottom for the next Dance.

When a Dance is finished, the Master of the Ceremonies should give the signal to the leader of the band to leave off, to prevent any unnecessary noise, or clapping of hands.

No person should leave the room, or even sit down, before the Dance is finished, unless on some very particular occasion; and not then, without first informing the Master of the Ceremonies.

It is the duty of the Master of the Ceremonies alone to direct the band; and for the band to obey no other person.

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* It has been always usual for the second couple to go off as soon as the top couple have gone down three couple; but this frequently proves very inconvenient, particularly when the Figures occupy the whole three couple, as "swing or turn corners," "hands six round." &c.: then a Dance appears all bustle, by not having a neutral couple between to divide each minor Set, as they are termed, therefore it is better to go down four couple instead of three, before the second couple set off. In Spanish Dances, and Ecossoises, the leading couples may go off every three couple, as none of the Figures in these named Dances, require more than two couple to their performance, therefore the third is always the neutral couple.

No person should leave the room immediately after they have had their call, without the Dancing is concluded for the evening, as it evinces great disrespect to the company.

No Dance ought to be performed twice the same evening.

Such persons as may dislike any Dance that is called, instead of interrupting the performance, or endeavouring by any means to have the same altered, should retire to their seats.

No person during a Country Dance, should hiss, clap, or make any other noise, to interrupt the good order of the company.

No Lady or Gentleman must, during a Country Dance, attempt at Reels, or any other Figures, in the same room.

Snapping the fingers, in Country Dancing and Reels, and the sudden howl or yell* too frequently practised, ought particularly to be avoided, as partaking too much of the customs of barbarous nations; the character and effect by such means given to the Dance, being adapted only to the stage, and by no means suited to the Ball Room.

No person is entitled to two calls the same evening, (unless in their turn with the others) without the permission of the Master of the Ceremonies.

Between the Country Dances, no person is

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* Introduced in some Scotch parties as partly national with them.

permitted to introduce Reels, Waltzes, Quadrilles, Cotillions, or any other Dance whatever, without the permission of the Master of the Ceremonies.

A number transferred is not entitled to a call, if the original possessor has retired from the Ball.

Changing partners in all Balls and Assemblies ought to be optional, as in many companies it is more properly convenient.

All disputes respecting the Dancing must be referred to the Master of the Ceremonies, and his decision abided by.

Immediate attention should be paid to any request regarding the Dancing made by the Master of the Ceremonies, otherwise his conducting the Ball will be attended with the utmost inconvenience.

After a Dance is called, no person is allowed to change or alter the Figure in any manner whatever.

Should any Lady, after calling a Dance, which is not objectional to the Master of the Ceremonies, find it too difficult for the company, she may be permitted to change it for one less difficult; but not to lead off again from the top, without permission of the Master of the Ceremonies.

When the Ball commences, the company should not leave their places, or rest, till after the second Dance. Should the Sets be short, they may Dance three Dances before they rest. During the remainder of the evening, it is the

business of the Master of the Ceremonies to direct the company as to the proper time for resting.

At public Assemblies, where supper is given, the Master of the Ceremonies should inform the company when supper is ready; and when it is finished, and the company disposed to return to the Ball Room, the Master of the Ceremonies should order the band to play some appropriate tune, to bring the company into the Ball Room.

The Master of the Ceremonies should wear a Sash, or some conspicuous ensignia, to distinguish him from the rest of the company.

Persons should be very careful in taking upon themselves the office of Master of the Ceremonies, unless properly and fully qualified for that office, as they take upon themselves very great responsibility.

To preserve greater order, and to prevent disputes, it is advisable, that the proprietors, or the conductors of Public Balls and Assemblies, should have the foregoing Etiquette, particularly so much of it as relates to the company, written and hung up in some conspicuous part of the room,* during such evenings as the Balls or Assemblies may be held.

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* The author has never yet had occasion to resort to such a measure; but doubts not it will be found to facilitate the comfort of such companies as observe it, and particularly where the Master of the Ceremonies is not generally known; for in such cases, his capability is frequently disputed, and his authority consequently treated with contempt.

ON

COUNTRY DANCE MUSIC.

THE necessity for this chapter will be very apparent to all those that intend composing their own Figures, to any Country Dance tune, as it contains much Technical information to the learner, relative to both Country Dance Music and Figures, such as the lengths and number of strains required in Country Dances, with the proper times in which these Dances should be composed, besides shewing at one view the number of Figures, with their lengths, that may be set to any Country Dance tune; also a brief explanation of the musical characters, with a discription of the most useful Technical musical terms, so requisite for the well understanding and working of the Tables, as well as the other classes of Figures not applicable thereto.* Some articles will be found in this chapter, that have already appeared in "the Companion to the Ball Room," but they are indispensable in the present work, as this being a general System, and that only a work in the Abstract, therefore mere reference would not be sufficient.

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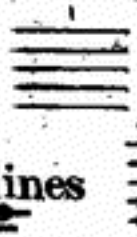
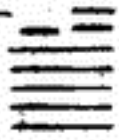
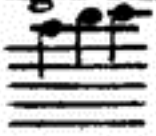
* The more to illustrate this chapter, an engraved specimen is also given of each of the different Times and Measures used in English Country Dancing.

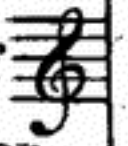
MUSICAL CHARACTERS with REFERENCES

For the Chapter on Country Dance Music.

No1. The Stave 

- 2. The ledger lines 

or Thus 

- 3. The Treble, or G Cliff 

- 4. A Bar,  or

A Bar of Music, thus 

- 5. A double Bar 

- 6. A dotted double Bar 

- 7. A Pause

RESTS

- 8. A Semibreve rest

- 9. A Minim rest

- 10. A Crotchet rest

- 11. A Quaver rest

- 12. A Semiquaver rest 

- 13. A Direct

No14 Segno, or the Sign 

- 15. Staccatto marks

- 16. D: C. for Da Capo.

- 17. A Shake

- 18. A Brace

- 19. A Sharp

- 20. A Flat

- 21. A Natural

NOTES.

- 22. A Semibreve

- 23. A Minim

- 24. A Crotchet

- 25. A Quaver

- 26. A Semiquaver

- 27. A Demisemiquaver

- 28. Dotted notes



A Bar of $\frac{9}{8}$ time. Common time. $\frac{6}{8}$ time. $\frac{2}{4}$ time.



CHAPTER I.

ON

Musical Notes and Characters.

THIS chapter is not intended as a Complete Musical Instructor, but merely to enable such Dancers as possess but a superficial knowledge of Music, to comprehend its most common principles in a way sufficient to qualify them to compose (with the assistance of the Tables,) their own Figures, to any extent; even those who are wholly unacquainted with Music, may by attentively studying what is contained in this chapter, be enabled in a short time to do the same, and first of—

MUSICAL CHARACTERS.

The first thing that occurs in Music, is the five parallel lines, denominated the Staff,* each of which is the place of a note, the four spaces between them are the same, consequently the lines and spaces contain the places of nine notes, and with the addition of the places above and

* See Figure 1 on the plate of Musical characters and references.

below the Staff, make eleven in all, every Staff may be considered as consisting of an indefinite number of lines; although, for the sake of convenience, no more than five are exhibited at once, the rest being added only in small portions called ledger lines, (fig. 2) as an additional number of notes may require them. When the places of the notes are thus ascertained, their names next demand our attention, and these are regulated by what is called the Clef; of those there are several kinds, each of which give different names to the notes, or rather to the lines and spaces which contain them; the whole of these are foreign to our purpose, except the Treble Clef, which alone is used in Country Dances; on whatever line this is placed, the note on that line is named G, (fig. 3) and hence the Clef is denominated the G Clef, it is generally placed on the second line from the bottom of the Staff, though in some instances it will be found on the lowest line of all, which it equally renders the place of G, but this seldom happens in Music for Dancing.

A Bar is a perpendicular line drawn downwards across the Staff, (fig. 4) and the quantity of notes contained between two of these Bars, is called a "Bar," or by some more properly a "Measure" of Music, see (fig. 4.)

The longest note in Music now in general use, is the Semibreve, (fig. 22) and from this all

other notes derive their time; it is denoted by C, as those airs before which this character is placed have a Semibreve in each Bar or Measure.

The Minim (fig. 23) is half a Semibreve, and is denoted by 2.—thus $\frac{3}{2}$ denotes three Minims in a Measure.

The Crotchet (fig. 24) is a quarter of a Semibreve, and is denoted by 4:—thus $\frac{3}{4}$ denotes three Crotches in a Measure.

The Quaver (fig. 25) is an eighth of a Semibreve, and is called 8:—thus $\frac{3}{8}$ denotes three Quavers in a Measure.

The Semiquaver (fig. 26) is a sixteenth of a Semibreve, and is called 16:—thus $\frac{3}{16}$ would denote three Semiquavers in a Measure.

The Demisemiquaver, (fig. 27) is the thirty-second part of a Semibreve, but is too short to be used as the denominator of a Measure.

Each of these notes have a corresponding Rest, (see figures 8, 9, 10, 11 and 12) which silences the Music for that space of time its note would take in playing.

A Pause is also a Rest, (fig. 7) but its length is indefinite, and its chief use in Dancing is to give time for a bow, curtsey, &c.

A Direct (fig. 13) is used when a Measure of Music is not completed, and directs by its situ-

ation to the place where the remains of this Measure begins on the next Staff, though for what reason would puzzle the inventor to explain, as there is no more time to be lost at the beginning of a Measure than in the middle.

Double Bars are of two kinds, viz. dotted (fig. 6) and plain, (fig. 5); the plain Bar is merely for dividing the Airs into Strains, but where dotted, it indicates that the Strain must be repeated.

The Segno or Sign, (fig. 14) is also a kind of repeat, but very different from the other, although they have often been confounded together, by those who ought to have known better: its use as a repeat, is where a Strain begins with an odd, or as it is called, "setting off" note, and the last Bar is complete; in this case, the repeating Bar would include the odd note, which this sign is so placed as to cut off; it is also used as a reference from any part of a Strain to any other part where it is placed.

Da Capo is another kind of repeat, a direction to play the first Strain over again.

Da Capo Senza replica, is to play the Capo or first part without repeating it.

Da Capo al Fine, is to play to where the word fine is marked, which should in this case include two Strains, otherwise the remark would be useless.

Da Capo al Segno, or Dal Segno, signifies to play from where the sign we have already mentioned (fig. 14) is placed.

Da Capo Minuetto, or Marcia, is to play the whole of the Minuet or March over again, except the Trio, it is usual in this case to avoid repeating the Strains.

OF THE DIVISION OF TIME.

Time is of two kinds Common and Triple.

Common time is also called equal time, because it is divisible into equal parts, and it is denoted at its commencement by a large C a character which has been varied to ¢, C, ϕ, by different Composers, according to the quickness of their Music, or the prevalence of fancy; but they all indicate the amount of a Semibreve, or four Crotchets in each Measure.

Half Common Time is marked $\frac{2}{4}$ and is by some called French Common Time, it contains two fourths of a Semibreve, or two Crotchets in a Measure.

Triple Time is of four kinds, viz. $\frac{3}{2}$ where the Measure contains three Minims, $\frac{3}{4}$ three

Crotchets, $\frac{3}{8}$ three Quavers, and $\frac{3}{16}$ three Semiquavers.

Compound Times are also of two kinds, viz. Compound Common, and Compound Triple Time.

Compound Common Time, is very injudiciously so called, merely, because being a Compound of two Triple Measures joined in one, it is of course divisible into two parts, the removal of every other Bar, however correct, alter the nature of the Time, which is Triple, and a Measure compounded of two Triple Bars, must by every rule of common sense, be Compound Triple Time, this Time, although variously marked, as $\frac{6}{4}$ $\frac{12}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ &c. is nearly or quite the same, the difference in the fraction originating chiefly in the whim of the Composer; $\frac{6}{4}$ and $\frac{12}{4}$ or Measures of six and twelve Crotchets, are now modernized into $\frac{6}{8}$ and $\frac{12}{8}$ or Measures of six and twelve Quavers, and the difference between the two numerators, is only produced by leaving out every other Bar in $\frac{12}{4}$ or $\frac{12}{8}$ so as to throw two Measures into one.

Compound Triple Time, (in reality double Compound Triple Time,) is when three Bars of

Triple Time are joined in one, as $\frac{9}{4}$ $\frac{9}{8}$ or $\frac{9}{16}$ or nine Crotchets, nine Quavers, or nine Semiquavers in a Measure; it has, however, a distinct phrase of its own, different from Triple Time in general, though somewhat resembling that of the Polonese.

There is also in Music a Time called Quintriple, having five Crotchets in a Measure, but it is never used in Dancing.

MOVEMENTS.

There are various movements in Music, but few of them are required in Country Dancing.

Andante is a slow distinct movement, chiefly used in Strathspeys.*

Allegretto is quicker and chiefly adapted to Tunes in $\frac{6}{8}$ which if played Allegro would not allow sufficient time for the steps to be performed with ease and elegance.

Moderato has in point of Time the same

* There are several other departments of Dancing, in which an Andante movement may be requisite, but it would be quite irrelevant to mention them here, as this Treatise only refers to Country Dancing, Reels and Strathspeys.

meaning as Allegretto, and is only used to denote the stile of the Time to be more sober and uniform, it is chiefly used in Common Time to restrain the Musician in certain Airs, which from the peculiarity of their stile, might induce him to play them with too much rapidity.

Allegro is the quickest movement used in Country Dancing, it is chiefly applied to Common Time, when the steps are the same as in $\frac{6}{8}$ and the Measures containing two Quavers more, require more rapid execution.

In regulating the above movements by Maelzel's Metronomy,* Andante will be (C ♩ 80, or, 𝅗𝅥 80) Allegretto or Moderato, $\frac{6}{8}$ will be (𝅗𝅥. 104) and $\frac{9}{8}$ will be (𝅗𝅥. 104) Allegro, (𝅗𝅥 ♩ 120.)

Common Time of both kinds are so various and eccentric in their composition, no general

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* The most eminent proffessors frequently differ from each other in opinion, as to the exact Time in which an Allegro or an Andante should be played. These terms relate more to the style in which they should be played, than to the Time. Therefore in order to mark the true Time, a Metronome is absolutely requisite.

Time can be laid down for them, but each must be regulated separately, according to its style and character.

When a Tune happens to be written in $\frac{3}{2}$, the movement will be Moderato, and it may be Metronomycally marked at three strokes or accents, in a Measure, similar to $\frac{6}{8}$ or $\frac{9}{8}$, as before observed, only putting Minims instead of the dotted Crotchets; $\frac{6}{4}$ and $\frac{9}{4}$ as before observed, are only old ways of writing $\frac{6}{8}$ and $\frac{9}{8}$, and may therefore be Metronomycally marked the same; $\frac{12}{8}$ is only $\frac{6}{8}$, with every other Bar expunged, to gratify some childish whim of the Inventor, and $\frac{6}{16}$ is also $\frac{6}{8}$, the Quavers grouped together with double hooks, by some cautious Composer, to prevent their getting loose, $\frac{12}{8}$ may therefore be regulated, as $\frac{6}{8}$ and $\frac{6}{16}$ the same; only putting a  instead of a  .

COUNTRY DANCE MUSIC.

Country Dances are performed to Tunes of various lengths, divided into Strains or parts,* by upright double Bars, thus ‖, and when the Strain is repeated, two dots are added thus :‖: These Strains should never consist of any odd number of Bars, their usual numbers being four, eight, and sometimes sixteen Bars, which is the greatest number, and sometimes for the sake of variety in the composition of the Music, instead of repeating a Strain of eight Bars, the whole sixteen will be written straight through,†

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* For further particulars on this subject, see "the article Strains or parts.

† The Strains in Country Dance Tunes ought never to contain more than eight Bars each, although I have above mentioned that sixteen Bars are frequently written straight through, instead of repeating the Strain of eight Bars, and yet where this is the case, so near is it in reality to a repetition of the eight Bars, that with the exception of a few notes in the last, or two last Bars, the Music is note for note the same, and notwithstanding that many Tunes are to be found, particularly in the old Country Dance books, that contain a much greater number of Bars in each Strain, they must never be taken as authorities, as no dependance whatever can be placed in them, most of them having originally been songs, and introduced into Country Dance books, by persons totally unacquainted with the System of

this is sometimes done for the purpose of introducing a small alteration in the last, or two last Bars; when this is the case, it generally occurs in the last Strain of a Tune, and may frequently be found in old Scotch Tunes. A Tune may sometimes be found to contain a Strain with twelve Bars, which Measure is now very seldom used.

THE VARIOUS TIMES IN WHICH COUNTRY DANCES ARE COMPOSED.

COUNTRY Dances are composed to various Measures in Triple and Common Time, as $\frac{9}{8}$, $\frac{6}{8}$, $\frac{3}{4}$,* $\frac{2}{4}$, and Common Time. The old Country Dances were composed to $\frac{12}{8}$, $\frac{6}{4}$, $\frac{9}{4}$, and $\frac{3}{4}$ Time, these are only repetitions of the foregoing Times according to the old System of

English Country Dancing. For a further elucidation of this subject, see the articles "length of Strains and Strains or parts.

* But very few Country Dances are now composed to this Measure of Time, as it is much better adapted, and therefore generally used to Minuets, Fandangos, and Songs.

using Crotchets for Quavers, &c. but which is now very seldom used.

THE LENGTH OF STRAINS USED IN COUNTRY DANCE MUSIC.

The length of Strains in Country Dance Music, seems never to have been attended to, either by Composers, Dancers, or those that set the Figures to the Tunes, nor has any thing systematic ever been adopted for their regulation. This is one of the reasons why Figures are so irregularly performed, and so little understood. Numberless Tunes, formerly used, may be found not only containing Strains of various lengths, but consisting of an odd number of Bars; these Dances could only be performed by the introduction of some of those pantomimical absurdities, which were formerly introduced in the old Country Dances.* As no regular Figures could be set to them with any certainty; but notwithstanding Country Dancing has since become more regular, and Tunes containing an odd number of Bars have been rejected, yet there are frequently found Tunes containing Strains of a variety of lengths, better calculated to puzzle than direct the Dancer; some are so long as to

* See the ancient and original state and style of English Country Dancing.

render it difficult, during its performance, to divide the Time exactly in the middle, when there is no sensible accent or signal to guide the ear until the termination of the Strain. Formerly some of the best Country Dances contained 12, 16, 18, 20, 24, 32, Bars in a Strain, &c. Now some Figures are systematically divided into different lengths and classes; it has been found requisite also to adopt suitable lengths and Measures in the Music, to make them correspond; as these, with regard to length, are reduced to two classes, as long and short Figures;* therefore the terms long and short Measure, are terms the author has adopted in the Music,† to correspond with those Figures. The irregular length of Strains was the result of composers not being Dancers themselves, in which case they would have seen the propriety of not extending their Strains beyond eight Bars, which would have rendered their compositions more useful to Dancers, suitable to the Figures, and convenient to Musicians, by an uniform length of Strains.‡ All Tunes not corresponding with

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* The unsystematical Figures are not here alluded to, only those applicable to the use of the Tables.

† See the article long and short Measure.

‡ Composers will do well to be careful to put the proper Time before their composition, and not mark a Tune in $\frac{2}{4}$ that should evidently be written in Common Time, or vice versa.

these Measures, should either be rejected, or if given, should be accompanied with suitable directions for their performance; the length of these Strains in long or short Measure, will be found under their respective heads. There are some persons who imagine that a Strain of Country Dance Music consists uniformly of eight Bars, this is incorrect, although it ought to be so to suit the Figures, yet there are many to be found consisting of sixteen Bars, and others of only four, for although they are generally repeated, yet the definitive length of Strain is but four Bars; for always to suppose Strains repeated, as was generally the case formally, would totally exclude all single Figures from Tunes of eight Bars, in a Strain in long Measure. See "the article Single Figures."

STRAINS OR PARTS.

A Strain is that part of an Air terminated by a double Bar, and usually consists in Country Dances, of four, eight, or sixteen single Bars; sometimes it contains twelve Bars. In Cotillions, we find occasionally Strains of six Bars; but this latter Strain is extremely unfit for a Country Dance Figure. Country Dance Tunes usually consist of two Strains, though they frequently extend to three, four, or five, and

of eight Bars each. I have equally taken this perhaps more. Strains are frequently called parts, by those that are unacquainted with Music; as, for instance, by a Tune of two parts, they mean one of two Strains. Parts are only the arrangement of some Air for different instruments, as the Horn part, the Trumpet part, &c. and have no relation to Strains whatever.

In some Airs, particularly Scottish, the last Strain will frequently extend to sixteen Bars in long Measure; but in reality, it is only eight Bars repeated, with a small alteration in the last, or two last Bars of the last Strain, which has been written thus, for the sake of variety in the composition. While the regularity of Figure at present established is adhered to, eight Bars long Measure is the greatest length to which any Strain can with propriety be extended, as long Figures require no more. Some Strains, as I have mentioned before, contain sixteen Bars, long Measure, without a division, as the "Caledonian Laddie,"* for instance, which of course require two long Figures; I have therefore placed a Bar with a single dot, shewing the Dancer the middle of the Strain, to denote the quantity of Figure necessary to be performed in the first eight Bars, so dividing it for the convenience of the Dancer, as if it were two Strains

* See "Companion to the Ball Room."

precaution in short Measure, when a Strain consists of sixteen Bars, and where I consider the Dancer requires a guide, as much as in the article long Measure. See "Long Measure."

FIGURE OF THE DANCE.

Although every Country Dance is composed of a number of individual Figures, which may consist of "set and change sides," "whole Figure at top," "lead down the middle, up again," "allemande," "lead through the bottom," "right and left at top," &c. yet the whole movement united is called the Figure of the Dance. The number and length of these Figures depend on the length of the Music, the smallest number is two, and the greatest number is sixteen. The Tables page 295, under the head of "the number of Figures possible to be set to any Country Dance Tune," will shew what number of long or short Figures can be used to all Country Dance Tunes, of whatever length or Measure.

THE FIGURE BAR.*

The Figure Bar marked thus  , or thus  , is

* Although the Figure Bar is mentioned in page 138. it is likewise requisite to give a further explanation of that character in this part of the work.

used to divide one part of a Figure from the rest, and to point out to the Dancer how much Figure is to be performed to each Strain of the Music, and also to shew when the Strain is or is not to be repeated: the first having but *one* dot, denotes, that the Strain belonging to that part of the Figure to which it is set is to be played but *once;* the second having *two* dots, shews the Strain to be repeated or played *twice*. The Figure or Figures placed before each Bar, is the proper quantity to be performed to each Strain of the Music to which the Figure Bar refers. The *first* Bar relates to the *first* Strain, the *second* to the *second* Strain, and so on to the rest. In order to point out the division of the Figure and Music more clearly, the author has in his own works, when Da Capo occurs in short Measure, divided the Figure, by placing a Bar with a single dot at the end of the Capo Strain, besides that which would naturally occur at the end of the Capo,* because it cannot be considered like the first, a Strain repeated, being in reality two different Strains. In placing the dots to divide these Strains, they are always placed at the top of the Bar, those to all others,

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* As in "the Haunted Tower," and "La Belle Catherine." See "Companion to the Ball Room."

whether in long or short Measure, are always placed under the Bar.

LONG AND SHORT MEASURE,

Are terms the author has adopted to regulate the length of the Strains, as applying to English Country Dance Music, in order to ascertain what quantity of Music is contained in each Strain or Tune, as to length and number of Bars; the whole of the Tunes applicable to English Country Dancing, according to the present System, are brought under two heads, long and short Measure, the long containing eight full Bars of Music, the short containing but four full Bars of Music. Strains have been thus regulated, in order to render them systematically applicable to the various classes of Figures, which are also classed and divided into suitable lengths, to correspond with those Measures, and which when well understood, will enable the Dancer with a knowledge of the number and repetition of the Strains, and with the use of the Tables, not only to ascertain correctly how many Figures any Dance will require, but of what length, quality, and different variety Dances may be composed; also to ascertain how many Figures long or short any Dance may contain. See the article entitled "the

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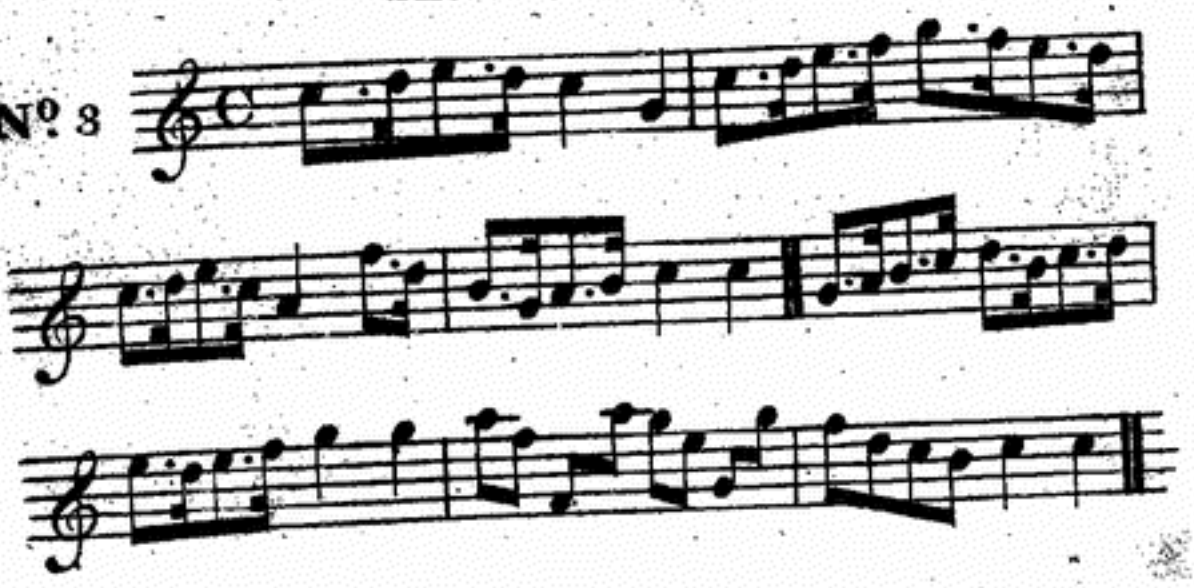
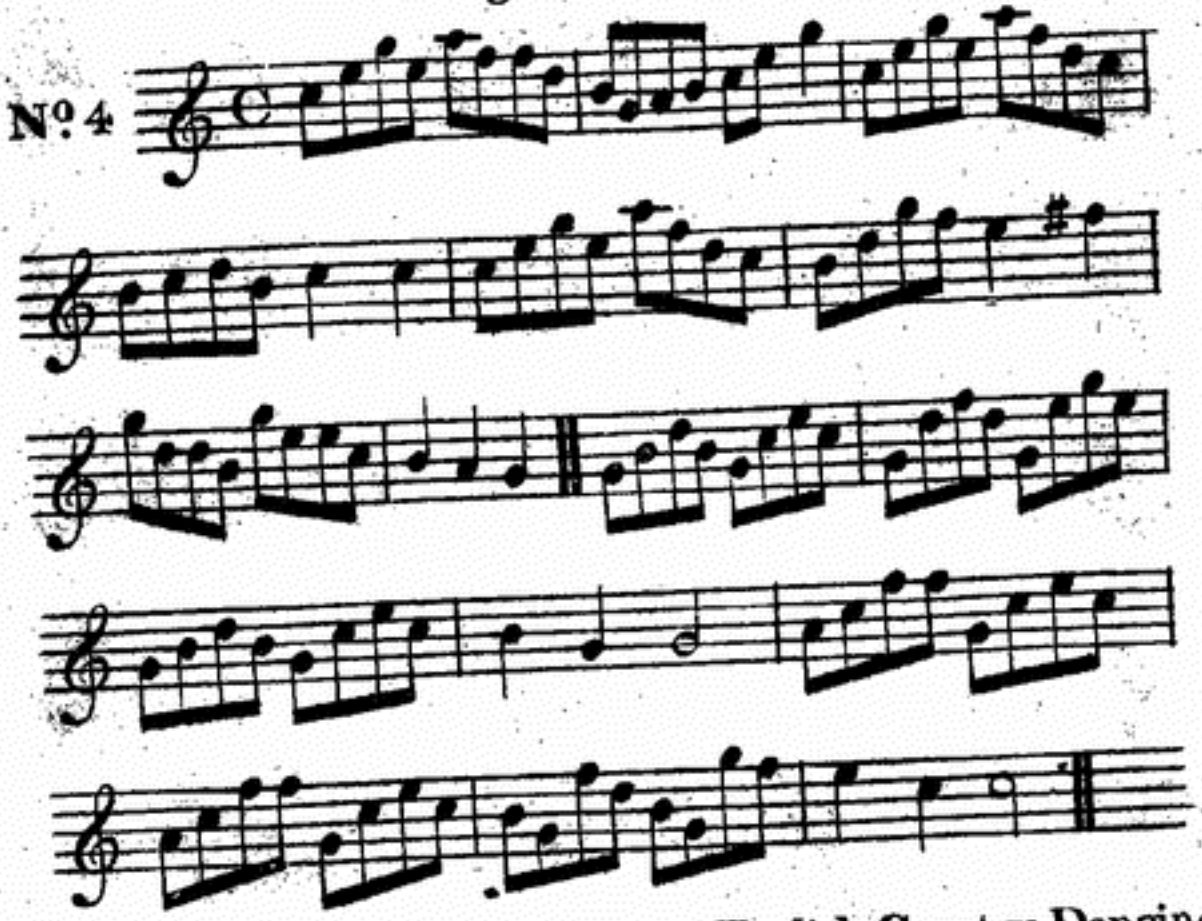
Short Measure . C Time.

No. 3

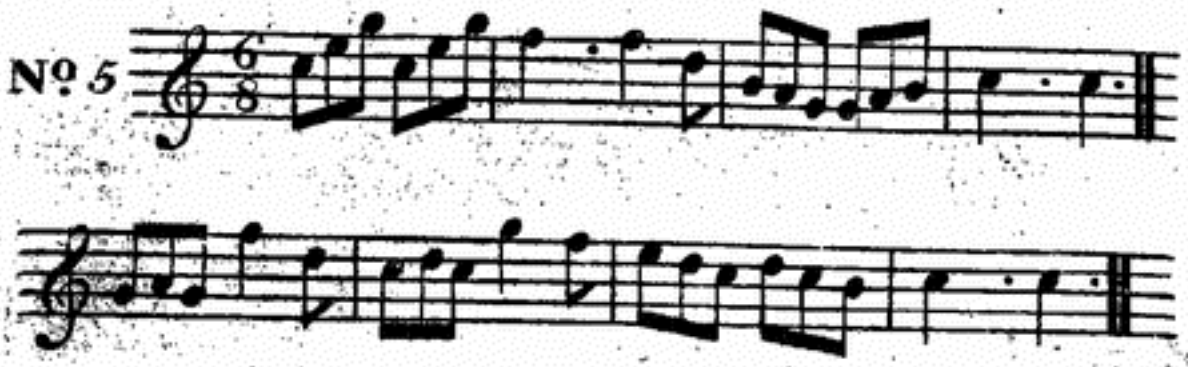


Long Measure . C Time.

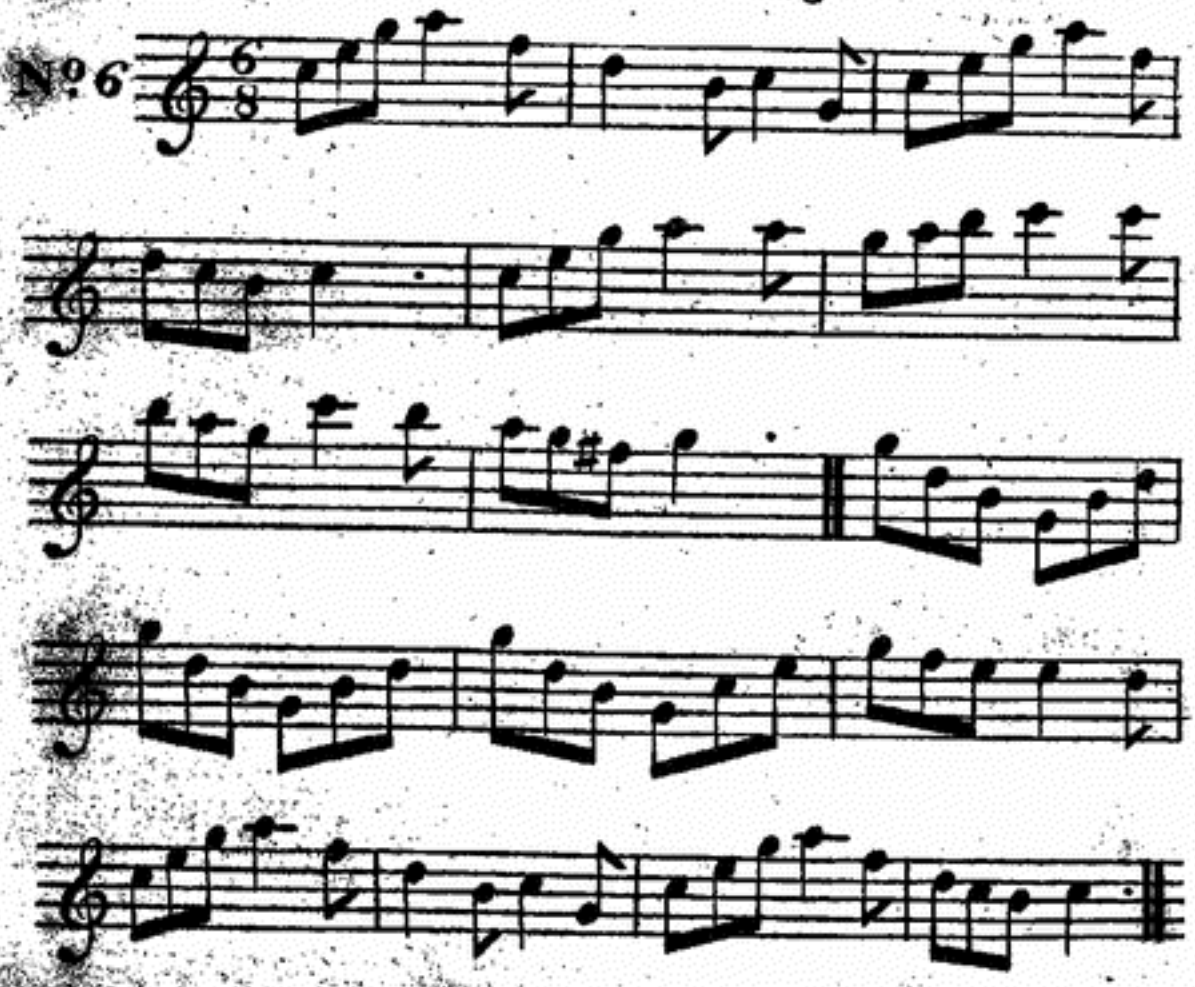
No. 4



Short Measure $\frac{6}{8}$ Time

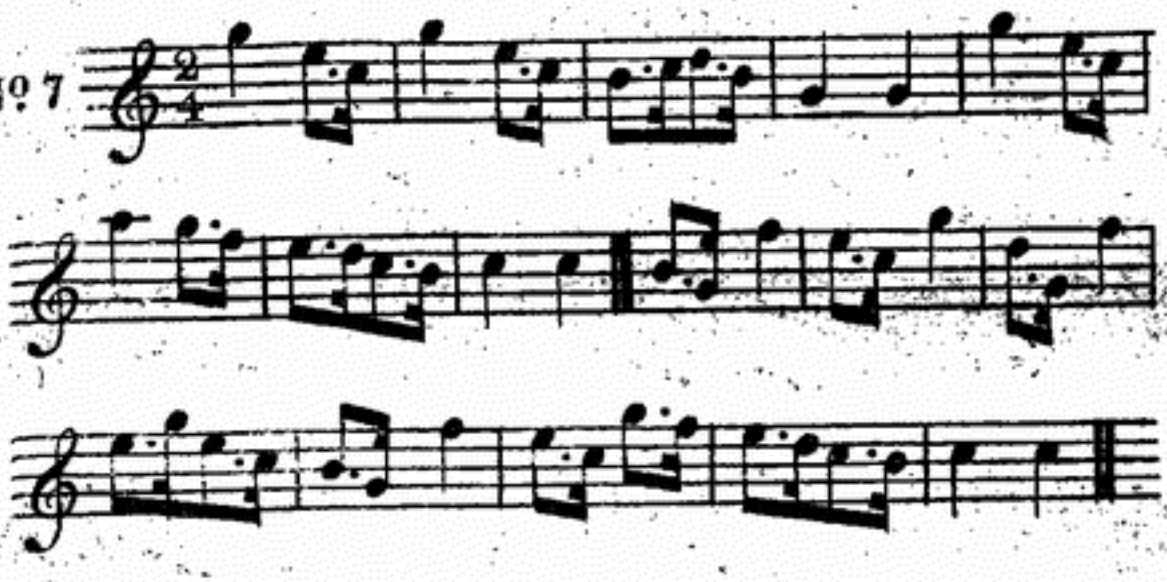


Long Measure $\frac{6}{8}$ Time



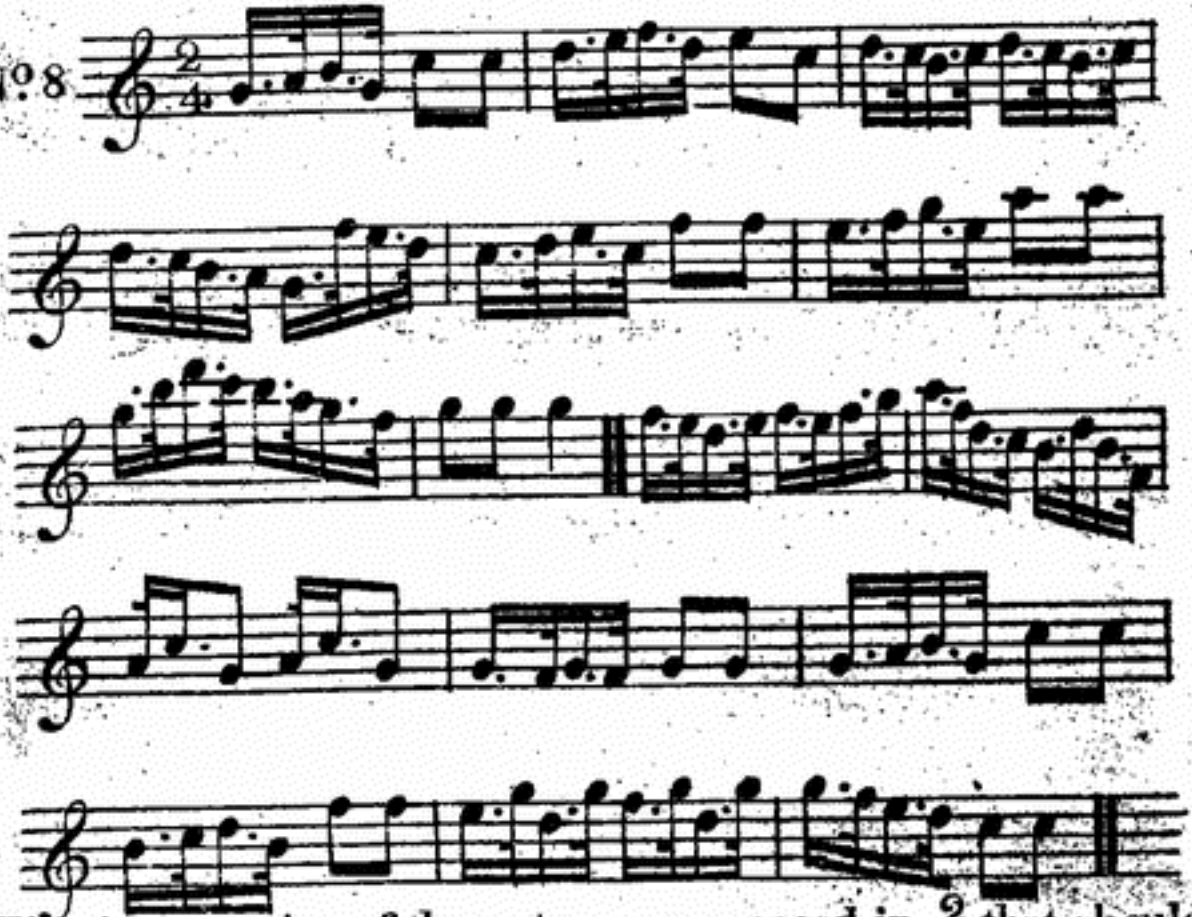
Short Measure. $\frac{2}{4}$ Time

No. 7



*Long Measure.

No. 8

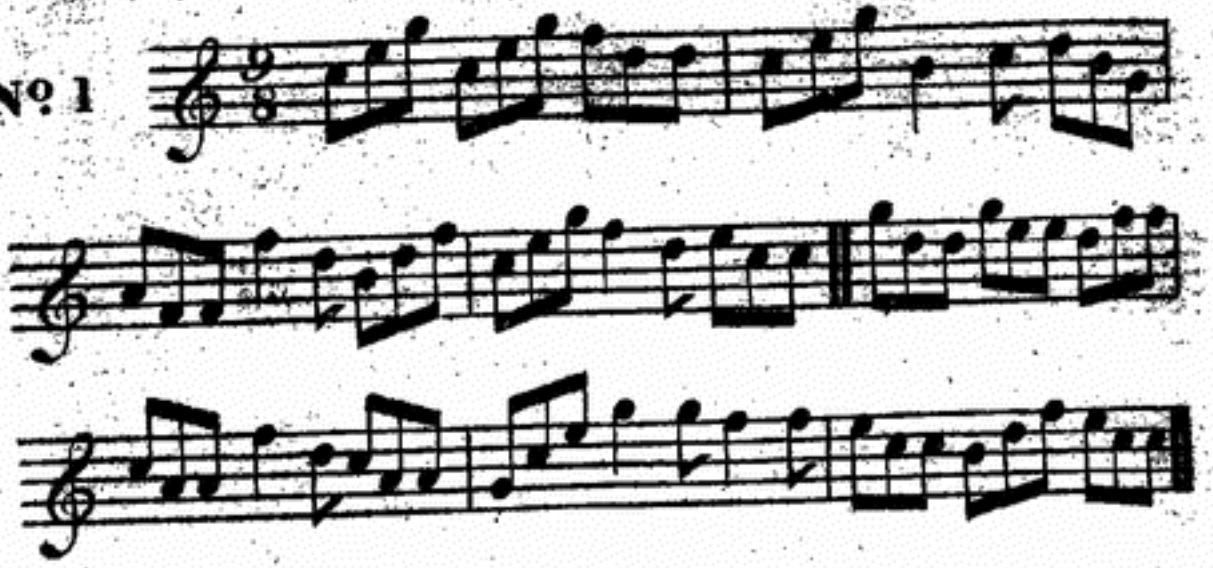


*This is a species of those tunes composed in $\frac{2}{4}$ that should b
marked Common time, See the note to the Article, Short Measure,

Examples of Long and Short Measure.
For the Chapter on Country Dance Music.

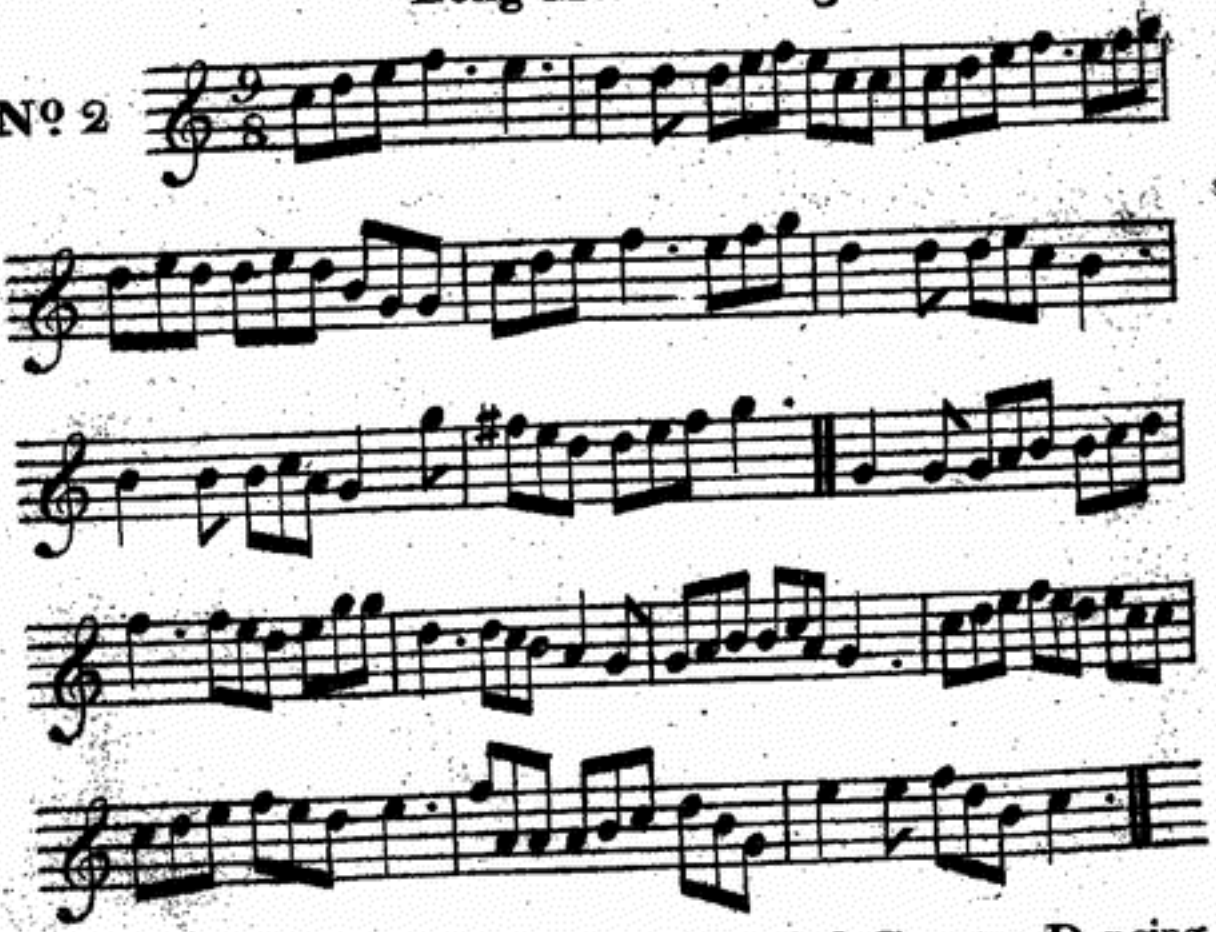
Short Measure. $\frac{9}{8}$ Time

No. 1



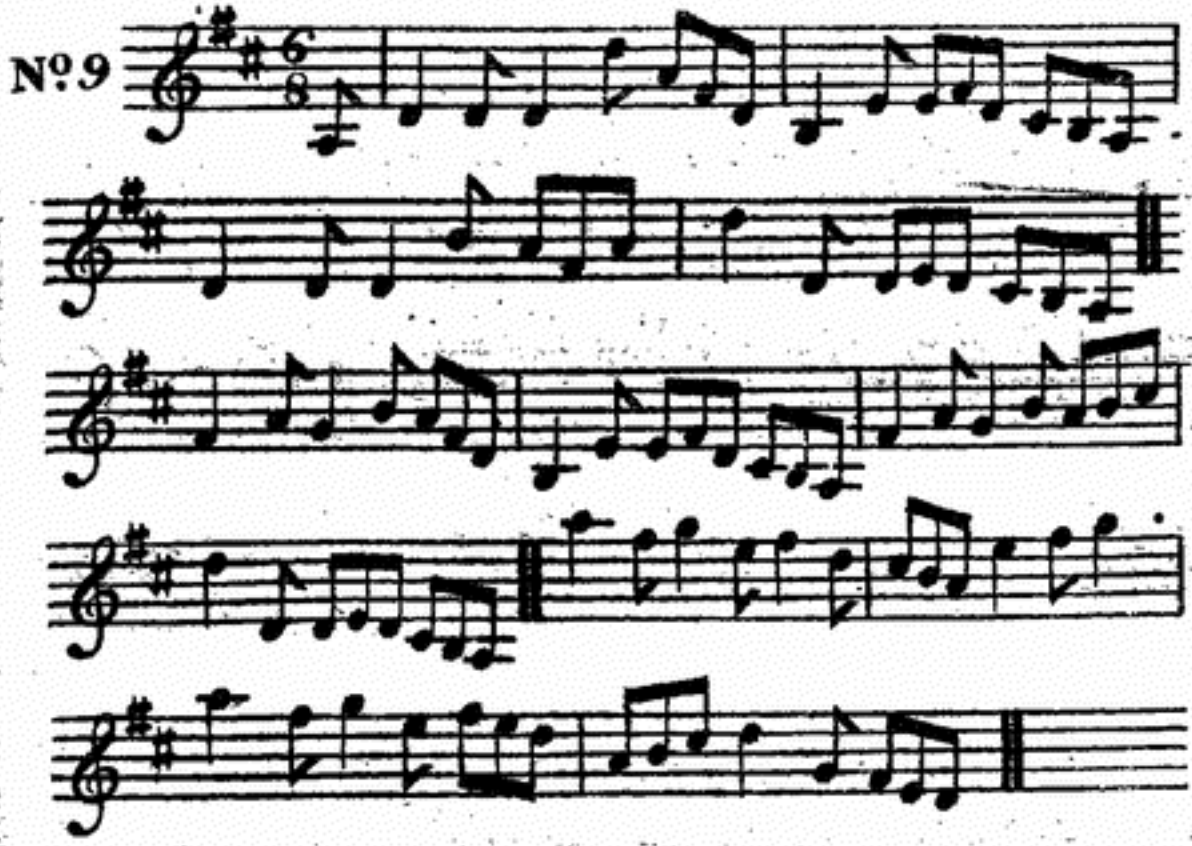
Long Measure. $\frac{9}{8}$ Time

No. 2

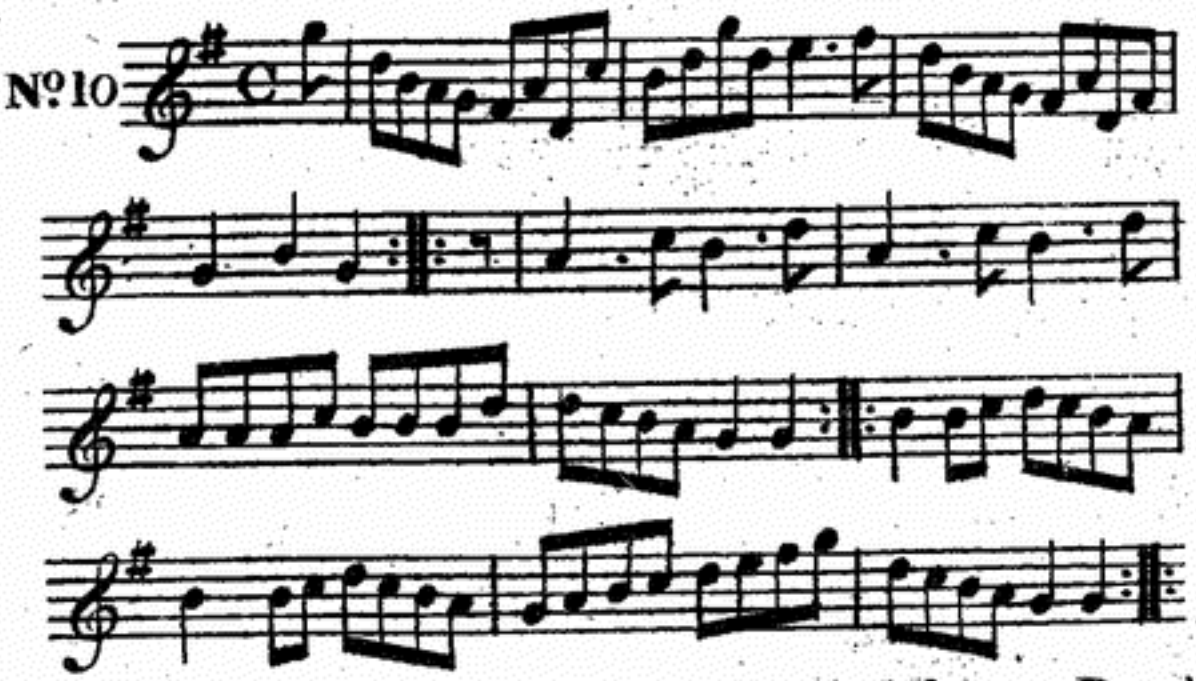


Engraved for the Complete system of English Country Dancing

Sir Rôger de Coverley, or the Finishing Dance .



The Triumph .



number of Figures possible to be set to any Country Dance Tune.

LONG MEASURE.

A Strain of long Measure consists of eight Bars Common Time,* of which the "College Hornpipe" affords an example, each Strain of which unrepeated is a Strain of long Measure. In Triple Time, eight Bars in $\frac{9}{8}$, $\frac{6}{8}$, and $\frac{3}{4}$, form also a Strain of long Measure, as do likewise eight Bars in $\frac{9}{4}$, $\frac{6}{4}$, and $\frac{3}{2}$, Time, to these may be added four Bars in $\frac{12}{8}$, which may sometimes occur, although these last mentioned old Measures of Time are not very frequently used.†

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* See the Musical Examples of long and short Measure.

† There are many Tunes in long Measure, in which the first Strain will consist of eight, and the last Strain of sixteen Bars, and therefore, when these Tunes are played as Country Dances, and considered as two part Tunes, the first Strain should be repeated, and the second played straight through; but to consist of three parts or Strains, the first and second Strains to be repeated, and the third played straight through, &c.

SHORT MEASURE.

A Strain of short Measure consists of four Bars in $\frac{9}{8}$, $\frac{6}{8}$, $\frac{3}{4}$, and Common Time, and of eight Bars in $\frac{3}{8}$,* $\frac{2}{4}$, or French Common Time, and of four Bars, (according to the old System) in $\frac{9}{4}$, $\frac{6}{4}$, and $\frac{3}{2}$, and also two Bars repeated in $\frac{12}{8}$ Time. As this Measure is only sufficient for short Country Dance Figures, the Strains are always repeated, which makes them equal in length, and capable of admitting the same quantity of Figures as a Strain of long Measure, otherwise no long Country Dance Figure could be performed to Tunes of this Measure, as it is inadmissible to divide a Figure between two Strains of the Music. There are instances where Music, from the fantastic style in which it is written, as "Yoe, Yoe,"† and some other Tunes that contain eight Bars in Common

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* This is a Measure of Time much better adapted for Waltzes, (and for which it is now very much used) than for Country Dances, to which very few are composed.

† See "Companion to the Ball Room."

Time, instead of being written in $\frac{2}{4}$ Time, but this is not very frequently the case. There are also instances of Tunes being written in $\frac{2}{4}$ instead of Common Time,* and are frequently

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* It must be remarked, that many Tunes that should be written in Common Time, are frequently written in $\frac{2}{4}$ through the silly fancy of some, whose motives it is difficult to guess at; except it be, the satisfaction they derive, from turning Quavers into Semiquavers, and making two strokes where one would serve. This foolish propensity, where it takes root, will infallibly produce Tunes, that will require the same quantity of Figures as Tunes of the same number of Bars in long Measure, as the substitution of Semiquavers cannot alter the time. "Del Caros Hornpipe," for instance, may be written in $\frac{2}{4}$, by making the Quavers Semiquavers; in which case four Bars in $\frac{2}{4}$ will be equal in point of duration to the same number of Bars written in Common Time, as they now stand. It may also be written in $\frac{2}{4}$, by only running a Bar through the middle of each Bar as it now stands, which would then make eight Bars $\frac{2}{4}$, equal to four Bars in Common Time, as already specified. It might likewise be written, in a ridiculous manner, so as to form only two Bars of Common Time, by making the Quavers Semiquavers, as in the first instance, and putting the C before it. It might also be written, equally ridiculous, by making the Quavers Crotchets, which would make eight Bars Common Time, and possibly in sixteen Bars $\frac{2}{4}$, by

composed of Semiquavers, as "Parisot's Hornpipe," the "Corsair,"* &c. These Tunes,

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running a Bar through the middle of each of the said eight Bars: in short, there is no knowing where folly may stop, and therefore the only safe method is the one already recommended: namely, to select a standard Air as a specimen of short Measure, to regulate the rest by; which must as a Dance consume a certain portion of time in playing. Let it be written which way it will, the necessity of this caution is evident to guide those, who wish to form their own Figures, and prevent their supposing, that eight Bars in $\frac{2}{4}$ are always equal to only four Bars in Common Time; thus, "Laura and Lenza," although only eight Bars in $\frac{2}{4}$ is equal to eight Bars Common Time, and might as well have been written in Common Time; in fact, it is not short, but long Measure,—"Parisot's Hornpipe" is the same. The "Corsair Hornpipe" is written both ways, by different people, and is equally long Measure, whether it is written in $\frac{2}{4}$, or in Common Time.

* In composing Figures to the various Country Dance Tunes, by the use of the Tables, it is absolutely requisite to know whether the Tune selected for the purpose be in short or long Measure, as on this entirely depends the quantity of Figures that must be set to the Tune, and as it may sometimes require more knowledge of Music than the generality of learner's possess, to discover whether a Tune written in $\frac{2}{4}$ Time is *really* in $\frac{2}{4}$ or Common Time; the best way is to consider all Tunes written in $\frac{2}{4}$ that are composed of Semiquavers, as "Parisot's Hornpipe," the

though apparently in short Measure, will take the same quantity of Figure as Tunes in long Measure, Common Time, as the substitution of Semiquavers for Quavers cannot alter the length. It is better to adopt a medium, by means of some familiar Air being laid down as a standing rule, by which to regulate the rest; as for example, "Del Caro's Hornpipe," which although it may be variously written in eight Bars $\frac{2}{4}$, or four Bars, or even two Bars Common Time, according to fancy, yet contains a definite length in its Strains, which cannot well be mistaken, and which will effectually serve to mark what short Measure is in Common Time.*

"Corsair," &c. They generally contain as many notes in each Strain, as Tunes in Common Time, (though apparently but of one half the value of Time) but being played as Semiquavers for Quavers, these Tunes will take the same quantity of Figure as Tunes of an equal number of Bars Common Time.

* There are many Tunes both in Common and Triple Time, short Measure, when for the sake of variety the last Strain is lengthened to double the number of Bars; but this, although it has the appearance of long Measure, it is in reality only equivalent to two Strains short Measure, and being such is never repeated. Where Figures are composed to these Tunes, the Musician must be careful to repeat the first Strain and play the second (should the Tune contain only two Strains,) straight through; should

THE LENGTH OR MEASURE OF ALL THE COUNTRY DANCE TUNES.

All Dances are composed to Tunes of the following Measures.

Tunes of 2 Strains, long Measure,
Tunes of 2 Strains, short Measure,
Tunes of 2 Strains, and Da Capo,*

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he repeat the second Strain to a single Figure, there would be sixteen Bars too much Music, for the Figure set to the Tunes, it will be proportionably the same with double Figures. I have been particularly careful in the "Companion to the Ball Room," in directing the Musician with respect to the Tunes it contains which are composed in this manner, to repeat the first and second Strain according to the length of the Tune, and to play the last straight through, that the Figures set to the Tunes may answer correctly to the Music. For further elucidation of this subject, see the articles "length of Strains," and "Strains or parts."

* Da Capo, when it occurs, signifies that the Time to which it is attached ends with the first Strain, and is used as a reference to prevent the trouble of writing the Strain again; and thus an Air of two Strains long Measure, with Da Capo attached to it, consists really of three Strains, and a Tune of three Strains and Da Capo, is equal to four Strains. In short Measure it seldom makes any addition to the length of the Tune, as the first Strain is usually played

Tunes of 3 Strains, long Measure,
Tunes of 3 Strains, short Measure,
Tunes of 3 Strains, and Da Capo,
Tunes of 4 Strains, long Measures,
Tunes of 4 Strains, short Measure,
Tunes of 4 Strains, and Da Capo,
Tunes of 5 Strains.

Every Country Dance is composed of several Figures,* the smallest number is two, and the greatest sixteen, the usual numbers are from three to eight, the following Tables will shew what number of long and short Figures can be set to all the Country Dance Tunes.

THE NUMBER OF FIGURES POSSIBLE TO BE SET TO ANY COUNTRY DANCE TUNE,

Either long or short.

It will be seen by the following Table, that every Tune will take as many long, and twice as many short Figures as there are Strains in the Music.

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twice, the second but once, and then the Da Capo or first Strain again, which together make but four short Strains, which would be so without the Da Capo, as in that case the second Strain would necessarily be repeated.

* Although every Country Dance is formed of a number of Figures, the whole movement united is called the Figure of the Dance.

Tunes of two Strains long or short Measure,* with single Figures, may have set to them,

2 Long Figures,
or 1 — ditto — and 2 Short Figures,
or .....4 — ditto.

Tunes of three Strains, long or short Measure, and Tunes of two Strains and Da Capo, long Measure, with single Figures, may have set to them,

3 Long Figures,
or 2 — ditto — and 2 Short Figures,
or 1 — ditto — and 4 — ditto,
or .....6 — ditto.

Tunes of three Strains, long Measure, and Tunes of two Strains and Da Capo, long Measure, double Figures, may have set to them,

6 Long Figures,
or 5 — ditto — and 2 Short Figures,
or 4 — ditto — and 4 — ditto,
or 3 — ditto — and 6 — ditto,
or 2 — ditto — and 8 — ditto,
or 1 — ditto — and 10 — ditto,
or .....12 — ditto.

* To Tunes of short Measure the Strains are repeated, which makes them of equal length to Tunes of long Measure unrepeated.

Tunes of four Strains, long or short Measure, Tunes of three Strains and Da Capo, long Measure, with single Figures; or Tunes of two Strains, long or short Measure, with double Figures, may have set to them,

4 Long Figures,
or 3 — ditto — and 2 Short Figures,
or 2 — ditto — and 4 — ditto,
or 1 — ditto — and 6 — ditto,
or ....8 — ditto.

Tunes of four Strains, long or short Measure, and Tunes of three Strains and Da Capo, long Measure, double Figures, may have set to them,

8 Long Figures,
or 7 — ditto — and 2 Short Figures,
or 6 — ditto — and 4 — ditto,
or 5 — ditto — and 6 — ditto,
or 4 — ditto — and 8 — ditto,
or 3 — ditto — and 10 — ditto,
or 2 — ditto — and 12 — ditto,
or 1 — ditto — and 14 — ditto,
or .....16 — ditto.

Tunes of four Strains and Da Capo, long Measure, may have set to them.

	5 Long Figures,				
or	4	— ditto —	and	2	Short Figures,
or	3	— ditto —	and	4	— ditto,
or	2	— ditto —	and	6	— ditto,
or	1	— ditto —	and	8	— ditto,
or	.....			10	— ditto.

DOUBLE FIGURES TO LONG MEASURE.

To constitute a double Figure, in long Measure, the Tune must either be played twice through, or each Strain repeated. "Fisher's Hornpipe,"* double Figure, will take four long Figures, thus: "swing with right hands round second couple, then with left," ⊢ "set contrary corners," ⊢̤ "whole Figure contrary corners," ⊢ and "set three across and set three in your places," ⊢̤ this is once with the Strains repeated; and were it played twice through without the Strains being repeated, it is obvious the Figure would be the same.

DOUBLE FIGURES TO SHORT MEASURE.

When these Tunes are played twice through

* See "the Companion to the Ball Room."

with repeats, double Figures may be set to them in place of single ones, as in the above instances: thus, to a Tune of two Strains repeated, short Measure, as "the Review," "hey on your own sides," 𝄆 "promenade three couple," 𝄆 "whole pousette," 𝄆 and "swing corners." 𝄆 A greater variety of examples would be useless, as Triple Time is so well known, and so clearly defined in itself, that no mistake can well happen in that; and therefore only this rule need be added, namely, that every Country Dance will contain as many long Figures, and twice as many short Figures as there are Strains in the Music, provided the Strains are of the proper length adapted to Country Dancing.

SINGLE FIGURES TO SHORT MEASURE.

It has been already remarked, that single Figures can only be performed to short Measure repeated, or long Measure unrepeated, both of which is already explained. Nothing, therefore, remains, but to lay down an example or two, for the benefit of those who may not thoroughly comprehend what has been stated.

In "the Caledonian Rant,"* which, is two Strains, short Measure, in Common Time repeated, there will be four short Figures, as "swing with right hands round the second couple," ⊢ * "allemande," ⊢ "lead through the bottom," ⊢ "and right and left with the top couple." ⊢ In "La Bouquette," which consists of two Strains of French Common Time, or $\frac{2}{4}$ repeated; there will be likewise four short Figures, as in the foregoing Time, which though differently marked, will be exactly the same as "cross over one couple," ⊢ "half Figure round

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* See "the Companion to the Ball Room," for this and the following Tune.

* The author has not throughout "the Companion to the Ball Room" marked the division with a single dot, as in long Measure, (but whenever the Strains are repeated, has only placed a Bar with two dots at the end of the repeat, instead of a Bar with a single dot every time the Strain is played through,) and has only done it here, to render it more conspicuous to the Dancer. He has, however, when Da Capo occurs in short Measure, divided the Figure by placing a Bar with a single dot at the end of the Strain, besides that which would naturally appear at the end of the Capo; because it cannot be considered (like the first) a Strain repeated, being really two different Strains—in placing the dots, to divide these Strains, they are always placed at the top of the Bar, those to all others, whether in long or short Measure, are always placed under the Bar.

the third couple," "hands four round at bottom," and "half pousette."*

TIME OF PLAYING THE DANCES.

The various terms of Allegro, Allegretto, Moderato, Andante, &c. are absolutely necessary, according to the present System, to dis-

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* The following short and half Figures will take but half a Strain of Music in long, or a whole Strain in short Measure.

Allemande.
Right and Left.
Lead down the middle, up again.
Turn your partner.
Half pousette or draw.
Half Figure at top.
Half Figure at bottom.
Chace round one couple.
Chain Figure four round.
Half Figure on your own sides.
Half Figure at top from contrary sides.
Half Figure from the centre contrary sides.
Swing round your partner.
Half Figure at bottom.
Pass round the top.
Lead through the top.
Lead through the bottom.
Pass round the bottom.
Hands three round on Ladies' side.
Hands three round on Gentlemen's side.

tinguish the proper Time in which every Dance should be played.* Formerly, before the introduction of Steps, it was customary to play every Air, whatever might be its character, in one time: namely, with the utmost rapidity, because the Dancers were at a loss what to do, either with their feet or themselves, if they were not in perpetual motion. But, since Dancing has become a Science, various Steps have been introduced, with a view to display the skill of the Dancer; and as these require more Time to perform them with elegance, it follows of course, that the Time in which they ought to be played will be considerably slower than before their invention. STRATHSPEYS, from the nature of their Steps, will be uniformly Andante; REELS will be quicker; and consequently Allegro;† and Airs in $\frac{6}{8}$, having similar Steps to those in Common Time, will naturally be slower, or MODERATO, owing to their having but six Quavers in a Bar, instead of eight; $\frac{9}{8}$ has one Quaver more, and is consequently Allegro. However, as this is what is by Dancers techni-

* To render the Time more accurate, each Tune should be marked according to Maelzels Metronome.

† See page 278, where the Times are measured by the Metronome.

cally called Irish Time, Irish Steps are usually adapted to it, which require more time in their execution. For further remarks on this Measure of Time, see Preface to "Companion to the Ball Room."

DIRECTIONS TO MUSICIANS.

When Musicians play a Dance, they should observe and play it in the Time it is marked, and not (as is frequently the case with careless Musicians,) play an Air that has been marked Andante, in Prestissimo Time; they are likewise requested to notice whether the Strains or any part of them should be repeated, and to play them accordingly, otherwise the Figures, however correctly they may be set, will not answer the Music, and the blame will certainly fall on the composer of the Figures, though in reality it is caused by the neglect, or oversight of the Musicians. In the "Companion to the Ball Room," and the rest of the author's publications; he has been particularly careful not only to put in the dots, to mark the repeats in the Music, but has also given directions over each Figure.

ON THE

ORIGINAL,

ANCIENT, AND PRESENT,

STATE AND STYLE OF

ENGLISH COUNTRY DANCING,

ON

PROFESSORS OF DANCING,

DANCING-MASTERS,

AND

Dancing-Rooms.

At what precise period English Country Dancing was first composed, is not certain; but that it was originally composed on regular, social, and systematical principles, becomes evident, on an examination of the construction of it, and the class of Old Figures given in this work. The author conceives it proper to mention, that he has made no additions to the Old Figures; but in rescuing them from oblivion, has disencumbered them of a mass of unsystematical dross, and by separating them from those parts with which they had been improperly connected, reduced them to their proper lengths, and given

instructions for their performance; divested of the ridiculous antics with which they formerly abounded, and introduced at various times by foolish persons, having no respect for the systematical principles of the Dance. Many of the Old Figures were found with two or three others attached to them, without any division or obvious termination, thereby to all appearance, forming but one Figure, productive of the ridiculous antics and movements, (afterwards particularised) and set to Tunes equally absurd, both as to the style of the Music, and the length of the Strains.

These innovations on the true principles of English Country Dancing, might have been prevented by a proper authority being afforded for reference, instead of their being encouraged and increased to the destruction of the pleasing sociability, beauty, and effect, which the original systematical construction of it no doubt was every way calculated to produce.

When the numerous innovations on the correct style crept in, cannot at present be shewn; but that they existed nearly a century ago, may be seen from books in the author's possession, from which, for the reader's amusement, and by way of comparison, both as to Figures and Music, between the then present state and style, some extracts will be given.

One of the books alluded to, is entitled "The Complete Country Dancing Master,"* pub-

* Though this work is entitled the Complete Country Dancing Master, it contains nothing more than Country Dance Tunes, with Figures set to them; but no more preparatory or introductory matter, as instructions for Dancing, than is contained in the Collections of Dances of the present day.

lished nearly a century ago, in which the Compiler speaks of former editions, but not of their dates. This work is got up unusually well for that time, and notwithstanding the innovations and absurdities introduced in the descriptions of the Figures, and the irregularity and impropriety of the Music to which the Figures are set, the author pledges himself twice in the Title, "that they are correct, and are given as then "Danced at Court, the Theatres, Masquerades, "and all fashionable Assemblies."

Another of the books alluded to, is entitled "Waylett's Collections," published in the year 1749.

In some of the Music books, the same Figures are to be found, given in several ways, not only totally differing from each other, but used for different purposes.

The following are some of the absurd movements introduced into the Figures, one or more of which are introduced in the Dances afterwards, named, "arms—brush hands—clap hands "—strike hands across—snap fingers—double "hands—lead about your partner—foot and "elbow—beckon your partner—strike feet "against the ground—stamp four times—give "three jumps—give a little jump—hold up "finger—put hats over your eyes—slide out of "your places—slip up—slip down—fall back— "and slide in—fall back to backsides—set and "ditto—turn ditto—wind your hands—pull your "partner—walk round two couple—walk to the "wall—peep three times—cast up and kiss "your partner—peep down and up—hold up "finger—trot half—and gallop half up and "down—advance four steps, nod, and retire— "dart with your fingers—first man go about "the women, and point your finger, then the

"Figure—the leading couple make a pass at "each other—hit your right elbows together, "and then your left—turn your partner till the "end," (this meant to the end of the Strain,) by which it is evident, that neither the length of the Figure, or the Time or quantity of the Music, were even attended to "change places "with one woman, and act the cobler;* cross "over and act the cobler again."

The following are the Dances in which the before mentioned absurdities are introduced,

IN THE COMPLETE COUNTRY DANCING MASTER.

"Whitehall.
"Ackroyd's Pad.
"Buttered Pease.
"Bravo and Florimel.
"Pope Joan.
"Have at thy coat old Woman
"The Battle of the Boyne.
"The new way of Wooing.
"The Gossip's Frolic.
"'Twas within a furlong of Edenbro' Town.
"The Intrigue.
"Prince and Princess.
"A Health to Betty.
"Bobbin Joe.
"Calypso and Telemacus.
"Scotland.
"The Whirlegig.
"Amarillis.
"Sweet Kate.
"Granny's Delight.
"Lord Byron's Maggot.
"Essex Buildings.
"Ballamira.
"Nottingham Castle.
"A Soldier's Life.
"The dumps.
"Rub her down with Straw.
"Smith's Rant.
"Moll Peatly the New Wag.
"The Cobler's Jig.
"Cherrely and Merrely."

* What was meant by acting the Cobler, the author leaves to the ingenuity of the reader to discover. It admits of so many nonsensical constructions, he begs to decline putting any on it.

IN WAYLET'S COLLECTION.

" The Lass of Livingston.
" Highland Laddie.
" Down the Burn Davy.
" Eltham Assembly.
" Cephalus and Procis.
" Joy go with Her.
" Duke of Moumouth's Jig.
" Bonny Lass.
" The Grasshopper.
" The Pallet.
" Jack Lattin.
" Farinelle's Maggot.
" Buttered Pease.
" The Star.

In addition to the above, the reader will have submitted to him three entire Figures, taken from "The Complete Dancing Master," that he may from the style of them judge in what manner these Dances were performed, and their effect; and also to shew the difference between these Dances and the Dances of the present time.

SWEET KATE.

" Lead up all a D* and back, ∴ that again, " set your right foot to your woman's, then your " left, clap your woman on her right hand, then " on the left, wind your hands and hold up your " finger, wind your hands again and hold up " another finger of the other hand, then S, ∴ " all this again ∴.

" BOBBIN JOE."

" First couple slip down between the second, " they slipping up, ∴ then they slip down, ∴ " hands and go round, ∴ first two men snap " their fingers and change places, ∴ your wo

* D signifies Double, S Single, We for Women.

" as much, ∴ do these two changes to the last,
" the rest following,

" THE DUMPS."

" The men put their hats over their eyes, and " all lead up four steps, forward, and four steps " back again, that over again, ∴ the first couple " cross below the second, and then the third, " and so on to the bottom, the rest do the like " to the bottom, the second Strain played as " many times as there are couples."

Such absurdities were admitted into the Ball Room, not many years ago, when regularity of Figure and Steps were by no means attended to. It was then no uncommon fault to commence on the wrong side, as may be seen in " Europea's Revels," " Moll Peatly," " Arundel Street," &c. or to finish a Dance on the wrong side, as in the " Russel," and to use the same Figure for several purposes, particularly that most useful and nominal Figure,

RIGHT AND LEFT.

From which it is clearly deducible, that the knowledge of the correct manner of performing it was not possessed, or otherwise perverted by the Dancers, as they frequently used the Chain Figure instead; for instance, in the " Fiddler's Maggot," right and left quite round, which was performed as a progressive Figure, and in " Jack Latin," as half Figure to bring them from opposite sides. The instructions given are " right and left, till you get into your places," and sometimes so performed, as to take

and leave them on the opposite sides, as in the "Black Joke," "Right and Left half round," afterwards "Right and Left quite round," and in "Purlong's Right and Left three times, till you get on opposite sides," and in the "Trip to Bury," they are directed to right and left till they come into their places.

CROSS OVER TO THE BOTTOM.

Is a Figure incompatible with the true System of English Country Dancing, as it takes the leading couple to the bottom of the Dance, (no matter how many couple it may contain,) instead of being confined to three couples, the full extent of any Figure in Country Dancing. This Figure is given in the old Dance, called "the Dumps," where the top couple are desired "to go down to the bottom," and the rest "to follow them," the same may be found in the "Merry Milk Maid."

QUARTER FIGURES.

By the frequent application of these Figures, the old Country Dances were so broken and divided, as to render it impossible, that the Dancing should have any good effect, or even regular appearance. These Figures being no more than sudden turns, it is not difficult, but almost impossible to perform any regular steps to them, to be of either use or ornament to the Dance. In "Corydon and Phillis," the Dance commences with a quarter Figure.

DOUBLE FIGURES.

How the mention of double Figures in the old Country Dance books, could properly apply, as it is there evidently meant for an individual Figure, and not the Figure of the Dance, it is difficult to comprehend. In the "Fiddler's Morris," the first "are to go the double Figure," and "right and left quite round." *Double Figure is now understood as the length and quantity of Figures set to a Dance, and not any individual Figures.*

From the specimens given, it is quite obvious, that any inconsistencies, irregularities, and absurdities, were then tolerated in the Figure department.

THE IRREGULAR AND IMPROPER ADAPTATION OF THE MUSIC IN STYLE AND MEASURE,*

Will next be shewn. No regular number of Bars, it appears, were ever considered of any importance; many of the Tunes contain an improper number of Bars, from four,† to thirty,

* Strains with an odd number of Bars are not only improper, but at present never admitted into Country Dances, as no regular Figure can be set to them. See "the Chapter on Country Dance Music." For the proper length of Strains as now properly adapted to Country Dancing. See the articles "Length of Strains," and "long and short Measure."

† "Watton Town's End," contains but one Strain of four Bars, this must even be repeated to take one long

not by any means adapted to the regular length of Figures, as now established, and many containing only one Strain, which is altogether inconsistent with the correct System of English Country Dancing.

The trip to "Kendal House,"* to the first eight Bars in $\frac{8}{6}$, is set Figure enough for twenty Bars; "In Granny's Delight," the whole to be performed to the Strain of four Bars, consists of no more than two hops, consequently half the time is occupied only, and the remainder spent during the Dancers' standing still, as the hops cannot with any propriety take up more than two Bars; the two Figures to the first Strain of four Bars to a "Trip to Bury," would take up the time of eight Bars, or sixteen hops. In many instances, so much Figure is set to each Strain of Music, as could only be performed in Time by running through it, as would render the introduction of a single step, as properly adapted, impossible, "Cherrily and Merrily,"† "Watton Town's End," "The Cavalier," "Jocky was a dowdy Lad," and several others, contain Strains of only four Bars in short Measure, which is only sufficient for a short or half Figure. In "The Mermaid," "Young Jemmy," and others, the Figures would require more than double the time there allowed, if performed with proper steps. As a proof that no attention was paid to the regular System,

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Figure, and as only one Figure would make a ridiculous Dance, two being the smallest number ever used, therefore this Tune must be played four times through, to admit what is termed a single Figure.

* See "Waylet's Collection," for 1751.

† The Figure of this Dance is submitted for the satisfaction of the curious, "Lead up and fall back, jump up all to your places, turn single, that again."

the same length of Strain was used frequently in "going round your partner," "trot half and gallop half." In* "Akeroyd's Pad," and in "The Soldier's Wife," the man is directed to "go about the woman," and in "Winchester," the couples are directed "to turn the Figures."

EXTRAORDINARY NUMBER OF BARS.

The following and many other old Country Dances have Strains of various lengths, some contain 6, 7, 9, 10, 11, 12, 14, 20, 24, and 32 Bars, the "Cobler's Jig" has a Strain of seven Bars, the "Jovial Beggar," "Lincoln and Bolton," "Mugg House," "Essex Buildings," and "Windsor Castle," have each a Strain of six Bars; "From Aberdeen," "Bob's Excuse," and "Nottingham Castle," have Strains of ten Bars each; "Prince Frederick," is composed of but one Strain of fourteen Bars; "Leather Lane," is likewise comprised in one Strain of sixteen Bars, "Leander," and "The Duchess," contain but one Strain of twenty Bars, others contain Strains of twenty-four Bars, without a division, as "The Ladies Misfortune," "The Highlanders March," which was a favorite Country Dance, contains but one Strain of thirty-two Bars. The whole of these several Tunes or Strains are much too long, (except those of six Bars,) which are two Bars too short for long Measure, and two Bars too long for short Measure; four Bars repeated, or eight unrepeated, is the proper length of Strains for English Country Dancing. A Tune sometimes occurs of twelve or sixteen

* See the "Complete Country Dancing Master."

Bars, but they should be avoided, requiring extraordinary attention in the Dancer. The "Cobler's Jig" contains seven Bars, which is three Bars too much for a short, and one Bar too little for a Strain of long Measure. Those of twelve Bars require a long and one short Figure, those of sixteen Bars, two long Figures, those of ten, fourteen, eighteen, and thirty, cannot be divided to suit the various classes of Figures, and it would require more attention and skill, than will in general be found among modern Ball Room Dancers. The first has two Bars too much for a Strain of long Measure, that of fourteen, two Bars too little for two long Figures; and those of eighteen, two Bars too much for two long Figures, or two Bars too little for two long and one short; those of twenty Bars require two long and one short Figure; and thirty-two Bars require four long Figures, applied without any division or accent to guide the ear of the Dancer, very few Dancers therefore attempt with certain expectation of performing all the different Figures in Time.

TUNES WITH AN ODD NUMBER OF BARS.

Several of the old Country Dances have Strains containing an odd number of Bars, "Gay Molly's Delight," contains nine Bars, in "May Fair," there is nine Bars in the second Strain, and in "Ianthe the Lovely," also in "If 'twere Tweedy," "The Carpenter's Maggot," contains eleven Bars in one Strain, and fourteen in the other. No regular steps or proper Figures can be performed as Country Dances to this odd Measure of Music.

From the foregoing quotations and obser-

vations, as applicable to the absurdities and irregular manner of setting Figures to improper Music, the misapplication of the several uses of the Figures, &c. &c. The reader will have become acquainted with the manner and style of "Old Country Dancing." It will be necessary, however, to add some observations as to

THE STEPS USED IN THE OLD COUNTRY DANCING.

Which were equally absurd with the Figures, in the performance of which they were applied, by no means agreeing with System or principles. Notwithstanding there exists no doubt but that appropriate steps were originally judiciously adopted to the Figures, as originally mathematically constructed. It will only be necessary to mention a few of them for the reader's notice. The effect they would have at Court, in these more enlightened times, may be better conceived than described. One step termed the "Single," consisted of two movements, forward and backward, closing the feet. Another termed the "Double," composed of four movements, forward, closing the feet, both of which steps were used in circular, as well as straight forward movements. These steps not being technically described, it is not possible to ascertain correctly how they were composed, they are, however, something more consistent than some others frequently used, in the "Happy Clown,"* "Watton Town's End," as "Jump all up," &c. In "Granny's Delight," the "two men and two women make two hops in their

* These Dances it is said were performed at Court, and all public Balls and Assemblies.

own places;" in "Rub her down with Straw," the first and second couple set by, "striking their feet against the ground." In "Nottingham Castle," they set out the time by "leaping about the next couple," in "Bobbing Joe," "the first couple slip down, and the second slip up;" in "Prince Frederick," "both couples step together;" in "the Round," "the couple slide down the middle;" in "Akeroyd's Pad," the couple are directed to "gallop half and trot half." To perform the Figure to several Dances, the couples were directed "to walk the Figure," &c. In others to set by "stamping three times;" some were performed wholly by "running," as in "Winchester;" some were directed to act the Cobler,* as in the "Cobler's Jig." The foregoing movements or steps, (if they may be so called) do not at all agree with the present taste for, and style of, Dancing; notwithstanding the Ball Room† Dancing of this Country is in a deplorably bad state, owing to what its former bad state was, the inattention of some Teachers and decided ignorance in others.

THE PRESENT STATE AND STYLE OF ENGLISH COUNTRY DANCING,

Calls loudly for improvement, there being but few persons in the habit of frequenting the

* It is not known whether this was a performance by the hands or feet.

† See the Dissertation on the present state of the Ball Room, in "the Companion to the Ball Room."

Ball Room, acquainted with it correctly; yet in a company of three or four hundred persons composing a Ball, very few would be found to acknowledge their ignorance of it. It is enough for persons to have it to say that "they have Danced at "Bath," at "Almacks," "My Lord A.'s, Lady or my B.'s," &c. but that they should be so qualified in so useful and highly requisite an accomplishment, as to be able to Dance with ease, grace, and confidence, in performing the Figures correctly, as adapted to the Music, and with proper steps, in any company, however respectable or good their Dancing may be, is absolutely necessary. Instead of such being the case, the modern Ball Room teems with officious persons, always eager to possess calls, but when the Dance commences, should the Figure consist of "set, and half right and left," "hey," &c. very few are able to perform it. And if a "double Figure" be called, are thrown into such a state of alarm and confusion, to be delivered from which the Music or the Figure, and frequently both are branded with the epithet, "ugly," for the purpose of obtaining a change. Foreigners have been frequently heard to express their astonishment, that out of so many who assemble to join in the performance of their national Dance, so few could be found to Dance it either gracefully, in Time with the Music, or with proper steps, as adapted to the different movements of the Figures. Setting steps in particular are seldom regarded, but very frequently altogether omitted, consequently only half the Time set to the Figure is employed. In "set and change sides," the Dancers instead of "setting" before changing sides, usually scamper across and back again. It is the same with several other Figures, as "set and half right and left," "set contrary

corners," &c. Irish steps peculiarly adapted to Tunes in $\frac{9}{8}$, are almost unknown in the modern Ball Room, instead of which are substituted shuffling and grotesque movements, to fill up the Time, so that a tolerably good Dancer becomes a subject of exhibition in the Ball Room. The want of a better knowledge of Dancing is owing to those

TEACHERS,

Who are themselves unacquainted with what they profess to teach to others. Others knowing less, consider Dancing to be no art; yet by their specious advertisements, they insnare the public into a belief of their possessing great ability in the profession, and no discovery of the want of it is made, 'till their pupils have become so initiated into their incorrect and bad manner of performance, as to render it impossible for their acquired defects and bad habits to be removed or remedied, even by a Teacher of the first class of excellence of manner and mode of Teaching.

There are some Teachers, whom it would seem, consider the qualifications for the Ball Room of little importance, by their undertaking at a low price to qualify persons of any age for the most polite Assemblies, in a few, or at most six lessons; others more moderate, engage to teach the necessary requisites in a week.

These modern Instructors hesitate not to alter the most nominal and admired old Country Dance Figures, more systematically constructed than any Figure of modern construction, and having so mutilated them, inform you that it is "a new fashioned way" of performing them.

Country Dancing is not the only department

of Dancing, these persons dubbing themselves "Professors of Dancing," undertake in their advertisements to teach, but every other department; and the instant any new Species of Dancing, or any publication or other thing relative to the art is announced, the bills and advertisements are copied by them so closely, that the type is even imitated. These sapient self-proclaimed Teachers, consequently advertise to teach among others such departments of the art, as it is well known they could only be acquainted with by name, and have the impudent temerity to add a caution against the forthcoming publications of genuine and established Teachers. It is a well known fact, that some of them collect from the bills and advertisements of others, all the various terms out of which they form one general bill or advertisement, and profess, by way of conclusion, to teach the whole of what is contained in their bill, not only to Ladies, and Gentlemen, and children, but also to Professors of Dancing. The following is given as a specimen.

"Mr. A. Dancing Master, formerly of the "King's Theatre, Italian Opera House; author "of Recueil de Danses Espagnoles, a Com- "panion to French and English Dancing, &c.; "also Inventor of the Mescolanzes, and the "Swedish Country Dances.

"Informs the gentry in general, he gives "lessons privately in the most fashionable

"SPANISH

"Dances, (i. e.) Danses Espagnoles, Les "Ecossoises, Swedish Country Dances, Le "Mescolanzes. Swedish Dances are adapted for "a majority of either sex, and the Mesco-

" lanzes possess all the beauties of the Quad-
" rilles with less exhibition.

" Minuet, Gavottes, Allemands, Pas Seuls,
" Strathspeys, Shawl and Garland Dances,
" Shantruse, Fandangos, Boleros.

" QUADRILLE

" Dancing as performed (in sets of 8, 12, and
" 16) at Paris, Almack's, &c. Waltzing, La
" Grande Polonaise, Country Dances, Horn-
" pipes.

" New Shawl Waltz, the popular national
" Waltz, and various other fancy Dances
" adapted either for the Stage or Ball Room.
" Any Lady or Gentleman may acquire both
" steps and Figures of all styles of

" DANCING,

" without joining with Pupils, (assistants in at-
" tendance for the practice of Figures,) any
" hour of the day, Mondays, Wednesdays,
" Fridays, and Saturdays, either by the Lesson,
" Month, or Quarter.

" A vacancy for two Ladies, as apprentices;
" Evening Academy from eight till ten, or nine
" till eleven, with select Pupils.

" Just published, a Companion to French
" and English Dancing, contains Quadrille and
" Country Dance Figures, Les Mescolanze and
" Swedish Country Dance Instructor, giving
" every explanation to those nouvelle Dances;
" Ecossoises Companion, in which is explained
" the manner of performing Les Ecossoises, &c.;
" Recueil de Danses Espagnoles, contains a
" variety of Figures in Spanish and English;

"each of the works contains various Dances, "arranged for the Pianoforte, Harp, and Violin, "the whole selected and composed by Mr. A. "Also in the press the Dancer's Guide, which "will contain instructions for six different styles "of Dancing, the Etiquette of the Ball Room, "Observations on Deportment, useful Hints to "Pupils and Teachers, also sheweth Antiquity "and Utility of the polite Art." &c. &c.

A circumstance relative to that Species of Spanish Dancing named Boleros, occurring to the author's memory, will be here related. A Gentleman, a Pupil of his, in consequence of having seen a very plausible advertisement of one of these modern Teachers, styling himself a "Professor of Dancing," and whose advertisement was equally fulsome with the specimen given in holding out that every department of Dancing was taught at his Select Academy; waited on him with an intention of taking Lessons on the Bolero, and asked to see a Specimen of the Composition of the Dance, but the Professor declined complying with the request, and recommended a Hornpipe. But the Bolero being the Dance the Gentleman wished to learn, and beginning to suspect the ability of the Teacher, he pressed him to perform a step or two of the Dance; on which this Professor of every department of Dancing became alarmed, and said that he was not dressed for it; and to get rid of the engagement, to conceal his ignorance, desired the Gentleman to wait on him in three weeks' time. There are other Teachers who to delude strangers, hold out that they teach Dancing "on a new plan of their own."

It is by these "New Plans," that the correct method of Dancing has become so perverted, and so many heterogeneous Figures and ill con-

structed steps are introduced. Many of the modern Teachers are persons who possess no other qualification than what they have derived from a Quarter's instruction, or are Fiddler's, who never acquired any part of the art, and therefore the more effectually to pass off for persons of consequence, copy the bills, cards, advertisements, &c. as before mentioned; they go further, they assume even the names of nominal Teachers, and still further, by pirating their works. By such means Teachers of ability and credit in the profession are severely injured, and rendered nearly unable to obtain a living, while the ignorant pretenders are daily imposing upon strangers from the country, and on Foreigners, who have little or no knowledge of "English Country Dancing."

It is obvious that a great number of persons have been deceived, as to both time and practice necessary to the attainment of a knowledge, not only of English Country Dancing, but of the other departments of the art, by the advertisements and other means alluded to. Let the reader turn over the pages of this work, and judge for himself, what is requisite in English Country Dancing only, previously to entering the Ball Room. The Figures or the principal part of them ought to be acquired, and the manner of applying them to the Music, with a knowledge of English, Irish, and Scotch steps, to "set," "cast off," "lead down the middle," &c. which could not be done in four Lessons, of the ordinary length of one hour each. Some Teachers assert that two steps are sufficient; so much for their ideas of variety.

Much depends on the talent and industry of the Pupils, many of whom have been the means of injuring their Teachers, by saying they engaged for completion in Country Dancing,

and omitting to mention at the same time their indolence (added perhaps to inability) in practice.

Some Pupils have been known to relinquish the task of learning, through inability, and others have considered it too laborious. It may be saying much, but the author can assert that no Pupil ever left him without being able to go down a Country Dance tolerably well, and those who had not much execution with the feet, generally succeeded in acquiring a knowledge of Figures.

It is next to impossibility to prevent strangers suffering imposition, through the advertisements of Teachers, naming low prices for instructions, but it should be recollected, that instructions though obtained at a greater cost in the first instance from good Teachers, by being of real service to the Pupil, must ultimately prove the cheapest; while the cheap Teacher robs the Pupil of money, time irretrievably lost and credit, and leaves him open to the derision of those who know better of what good Dancing consists.

There are some good Teachers (keeping large establishments) capable of turning out very good Dancers, but through carelessness and indolence, neglect furnishing their Pupils with such Figures as cannot possibly be dispensed with, leaving steps altogether neglected.

Quadrille Dancing has been, and still is, a source of great profit to Teachers. These Dances suddenly becoming universally fashionable, obliged all persons to obtain at least a slight knowledge of Quadrilles. These persons acquainted with Cotillions, require but little instructions to enable them to perform Quadrilles well. But Teachers for the mere purpose of increasing their gain, conceal the similarity which exists between Cotillions and Quadrilles,

and commence teaching them in the same manner as they would the most distinct Species of Dancing. Were they honest enough to explain in what particular points they vary, and furnish their Pupils merely with the Technical Terms peculiarly applied to them, as Quadrilles, the Pupils if *Cotillion Dancers*, would very soon be also very good Quadrille Dancers. Many Teachers also, in order to render Quadrille Dancing of still more profit, are continually presenting their Pupils with what they are pleased to term "New Sets of Quadrilles," which, when examined, furnish a Dance with little (if any) variety, as they consist generally of the old or original sets, differently arranged, according to the ingenuity of the publisher. The author of this work has several times been applied to for certain sets of Quadrilles, as they have thus been produced from the old sets, the applicants considering that it was necessary to acquire a knowledge of each set as published, not being aware that a correct knowledge of the principal Figures and steps generally used was sufficient to enable them to perform any Quadrille, however introduced. It is a practice with some of these Teachers of Dancing to announce

PUBLIC BALLS,

at which almost every Species of Dancing is announced to be performed by the Advertiser and his Pupils. Their advertisements are so framed as to attract not only persons seeking that amusement a Ball is capable of affording, but also amateurs in the art, to witness the performance of the various fashionable Dances announced to be performed in the course of the evening. Egregious disappointment is invari-

ably met with on these occasions, for as soon as the object of the advertiser is answered, in getting a company together, and receiving their admission money, no attention whatever is paid to the realization of the object had in view by the visitors.

The author's Public Balls were given more with a view of blending instruction with amuzement, few (if any) of his Balls having been attended by a less number of his own Pupils, than were of themselves sufficient to form a very respectably attended Ball.

Public Balls have, it seems, lost their original intention and character, by having become, generally, sources of imaginary profit for persons afflicted with Blindness, distressed Widows, and Orphans, &c. the friends of whom, from motives of charity, undertake to conduct them, though ignorant of the rules and Etiquette necessary to be observed in the Ball Room.

Public Companies* too have their Balls: in fact, the greatest number of Balls advertised are given by persons little acquainted with Dancing,

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* At one of these Balls, numerously attended, the author was appointed Master of the Ceremonies, notwithstanding eight Steward's of management, ornamented with blue ribbons, as ensignia of office, according to the rules of the company, were appointed. Contrary, however, to a previous agreement, that the Master of the Ceremonies should not be interrupted in the performance of the duties he had undertaken to fulfil, two of the Steward's came suddenly into the Room and ordered the Music and Dance to stop. Great confusion and disorder consequently followed, 'till the company should decide between the Stewards and the Master of the Ceremonies. The company with an expectation (afterwards realized) that for their comfort and enjoyment in the Dance, the sole management should devolve on the Master of the Ceremonies, it was accordingly so decided, to the no small chagrin of the extra-officious Stewards.

or the Etiquette of the Ball Room; their advertisements are copied from others, and no other consideration rests with them, than the profit to be derived from the number of visitors who are at liberty to dress, Dance, and conduct themselves as they please.

The Master of the Ceremonies,* or Stewards appointing themselves are generally disregarded, and the most violent outrages consequently committed. The Company generally found at these Balls, is in general such as estimate the quality of a Ball, according to the hours it is "kept up," and consider it a very good Ball, if Dancing is continued until six or eight o'clock in the morning.

Many of the Minor Teachers entitle their Balls "Annual," or "20th or 30th Public Ball," in imitation of some established Teacher, to induce persons to believe that they have been long established, though they may not have been established more than one year or so. Others introduce "Fancy Dress," "Full Dress," "Grand," &c.

No System, perhaps, was ever pursued, calculated more to produce bad Dancers than the

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* The author was present at a public Ball, (so termed) at which were present upwards of 300 persons assembled to Dance, and with a view to the better regulation of the Dancing, a Master of the Ceremonies was appointed, who preferring "Tripping it on the light fantastic toe," to the performance of his duty, the Leader of the Band assumed to himself the authority of stopping the Music, declaring the Dance was finished. This conduct in the Leader enraged the Master of the Ceremonies, who, in remonstrating with him, was accused of not attending to his duty. The Stewards, who were referred to, to settle the dispute, were incapable, knowing nothing of Dancing or the Etiquette of the Ball Room. The result was, the Leader became triumphant.

lower order of Teachers, having frequently, sometimes four times in a week, what they term "Subscription Assemblies," conducted (independently of the manner of Dancing) in a way tending to injure the reputation of the visitors. They are conducted in the same manner and upon the same plan of Finance, as the Dancing Rooms, hereafter treated on.

WALTZ AND QUADRILLE BALLS.

Are frequently advertized to take place in some of the best Rooms in London, since Waltzing and Quadrilles* have become so fashionable, given by persons assuming the title of "Dancing Master," and "Professor of Dancing," &c. At these Balls, the Proprietors very frequently being unable to Dance Quadrilles or Waltz themselves, and perhaps, having no Pupils capable of setting an example to the Company, to excuse themselves, call to the Band to play a Waltz or Quadrille Tune. So that the Company, or that part of it acquainted with Waltzing, may Waltz, or stand up to a Quadrille if they please. But the company at such Balls being generally strangers to each other, and having no partner with them acquainted with Waltzing or Quadrilles, generally become spectators of each other in a promenade round the rooms, so that the Waltz and Quadrille Ball ends in Country Dances and Reels, sometimes not one of these Dances being performed during the evening. These Professors resting entirely on the receipts derived from the credit of the house, at which their Balls are held, are altogether re-

* See the Preface to "The Description of the Correct Method of German and French Waltzing."

gardless of acquiring any credit in their profession, by a display of their abilities. A Gentleman of the kind alluded to, advertised a Ball with Fancy Dances, &c. when the time drew near, hearing that some person would be present acquainted with Dancing, became alarmed, and requested one of the Fiddlers to assist him in the composition of the Dances. The assistance of the Fiddler being of no avail, the performance of the Dances was excused by the company, on its being mentioned that one of the young Ladies, whose presence was necessary, was prevented through illness.

DANCING ROOMS.

Another mode resorted to by pretended Teachers of Dancing, of collecting company together, and obtaining money from the unwary, is the adoption of Dancing Rooms; the proprietors of which visit public places, and employ girls to collect the names and residences of persons* in the habit of frequenting Balls, Concerts, &c. Each person, whose name and address has been thus procured, receives a two-penny post letter, inclosing a Ticket of Admission for himself and Friends, (no matter how many Friends,) to a "Grand Dress Ball," &c. with some nominal persons name subscribed to it as a Master of the Ceremonies.

These Dancing Rooms are supported by persons who visit them, many of whom go out of curiosity, and others to thank the liberal Donor for his liberal politeness. But before

* Apprentices and Servants are frequently invited.

the visitors obtain admission into the Room, they are requested to deposit a piece of money, of not less value than sixpence, for the care of their hats, bonnets, &c. which must be left with the attendant, as a warranty for the demand. So that a company, consisting of many persons, furnish money sufficient to defray the proprietor's expences and something more. Each visitor is also expected to partake of the refreshments which the proprietors provide, as another source of profit; and should the visitors be inclined to depart early, or dislike the company, he has no alternative by way of escape, as the person with whom the hats, &c. were deposited, is not to be seen 'till Coffee has been served up, with a view of inducing persons to spend their money. One visit is sufficient to convince the visitor of the reason for the polite attention paid them by the presentation of their Ticket.

The Dancing goes on without regularity or direction; and notwithstanding the proprietors pass for Dancing Masters, they are frequently totally ignorant of the correct manner of performing either Figures or steps. The proprietors interest exist in being industrious in endeavouring to gain Subscribers, or in giving invitations for the next "Dancing night," or in soliciting the assistance of the company in the disposal and distribution of Tickets for a Public Ball.

Much more might be written on the System pursued in those places, but what has been said will no doubt suffice, in shewing that they are receptacles of that description not at all probable of meeting with the approbation of, or of affording pleasure to those persons having a taste for the enjoyments, which the sociability of English Country Dancing, when properly exercised, is certain of producing.

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PRIVATE TUITION IN DANCING.

MR. WILSON, respectfully informs such Ladies and Gentlemen as wish to acquire a knowledge of Dancing beyond the limits of this works, that his Academy for Dancing, Old Bailey, near Ludgate Street, is always open, where persons of any age may be privately instructed in every department of Dancing, adapted either to the Ball Room or the Stage. Ladies and Gentlemen from the Country. and Gentlemen of the Army or Navy, who have never learnt, or have not acquired the present fashionable style of Ball Room Dancing, may be instructed on a plan to qualify them to join the most polite Assemblies, (as Mr. Wilson has always a sufficient number of qualified Assistants in the house to form a set, either in Country Dancing, Quadrilles, Ecossoises, Spanish Dances, Quadrille Country Dancing, &c.) and their attendance made convenient to themselves in any of the following and numerous other Dances.

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fo. 1571

The Old Country Dance Figures,

ARRANGED IN CLASSES, AS THEY ACTIVELY EMPLOY THE PERSONS IN THE DANCE; ALSO SHEWING THE PLACES WHERE THE DIFFERENT FIGURES BEGIN AND END.

FIGURES AT TOP.

Figures performed at or from the top, that employ the first couple only, and end where they begin.

†Allemande.
†Turn your partner.
†Swing round your partner.
Whole Figure of 8 from the top.
*Cast off two couple and back.
*Chace round one couple.
Chace round one couple and back again.
Chace round two couple.
Whole Figure on your own side.
†Round the second couple.
†Lead through second couple.
*Lead to the outsides of head person.
Swing with right hands round second couple and back.
*The Lady sets, passes down the middle; Gentleman casts off two couple; then Lady casts up, and Gentleman sets and passes up the middle.
The top couple lead through second and third couples.
Cross over one couple and back.
Half Figures on all sides.

FIGURES AT TOP.

Figures performed from the top, that employ two couple (first and second) and end where they begin.

*Set and change sides, set and back again.
*Right and Left.
Half pousette or draw.
*The two Ladies turn the Gentlemen.
*The two Ladies and the two Gentlemen turn.
Hands across quite round and back again.
*Hands across, half round and back.
*The two Ladies cross and set with the Gentlemen; the Gentlemen do the same with the Ladies.
†Chain Figure four round.
The first Lady turns the second Gentleman; the first Gentleman turns the second Lady.
*Foot in the centre with second couple.
*Foot corners with second couple.
*The triumph.
*Set and half right and left.
*Set and change places and back.
Hands three round with second Lady, hands three round with second Gentleman.
Hands three round on Ladies' side, and second Lady passes under to her place; hands three on Gentlemens', and ditto.
*Top couple lead up the second couple, lead down and back again.

FIGURES AT TOP.

Figures performed at or from the top, that employ two couple (top and bottom,) and end where they begin.

The top Lady meets and turns the third Gentleman; top Gentleman meets and turns the third Lady.
*The first couple cast off the third couple, set, and lead up; then the third couple cast off, and first couple set, lead up.

FIGURES AT TOP.

Figures performed at or from the top, that employ three couple, (first, second, and third;) and end where they begin.

Hey contrary sides.
Hey on your own sides.
The three Ladies lead round the three Gentlemen; three Gentlemen lead round the three Ladies.
Promenade three couple.
Chain Figure six round.
*The first Lady sets to second Gentleman, and turns the third; first Gentleman sets to second Lady, and ditto.
Retreat and advance.
*The three Ladies and the three Gentlemen set, and lead through; set, and back again.
*The three Gentlemen turn the three Ladies.
*The top couple cast off; the second and third follow.

PROGRESSIVE FIGURES

Performed from top, that employ only the top couple, and finish a couple lower than where they begin, in the second couple's place.

†Lead down the middle and up again.
†Swing round the second couple.
Swing with right hands top and centre.
Swing with right hands round the second couple, and then with left.

PROGRESSIVE FIGURES

Performed from the top, that employ two couple, and end in the second couple's place.

Whole pousette.
*Lead down the middle, and set to the top couple.
*Set and change places with the second couple.

IRREGULAR PROGRESSIVE FIGURES,

That begin at top, and employ one couple, and end in the third couple's place.

*Half Figure on your own side.
Cross over two couple.
Swing round two couple.

IRREGULAR PROGRESSIVE FIGURE,

That begin at top, and finish in the second couple's place, on contrary sides, and employ one couple.

†Cross over one couple.

IRREGULAR PROGRESSIVE FIGURE,

That begin at top, and end on contrary sides, in the second couple's place, and employ three couple.

*The Lady crosses and sets between the second and third Gentlemen; the Gentleman crosses and sets between the second and third Ladies.

FIGURES IN THE CENTRE.

Figures performed in or from the centre, that require the centre couple only, and end where they begin.

Allemande.
Swing round your partner.
Lead outsides or lead across.

FIGURES IN THE CENTRE.

Figures performed in or from the centre, that employ the centre couple only, are confined to the top couple, and end where they begin.

Chace round top couple.
Chace round top couple and back.
†Lead through top couple.
†Round top couple.
Whole Figure round top couple.

FIGURES IN THE CENTRE.

Figures performed in or from the centre, that employ the centre couple only, are confined to the bottom couple, and end where they begin.

Lead through the bottom.
Chace round bottom couple.
Round the bottom.
Whole Figure round the bottom couple.

FIGURES IN THE CENTRE.

Figures performed in or from the centre, that employ the centre couple only, but extend to the top and bottom couples.

Lead through bottom and top.
Whole Figure round bottom couple.
Lead through top and bottom.
The double triangle.
Whole Figure contrary corners.
Round top and bottom.
Whole Figure round top couple.

FIGURES IN THE CENTRE.

Figures performed in or from the centre, that employ the centre and top couple, and end where they begin.

Right and Left with top couple.
Half pousette or draw.
Chain Figure four round with top couple.
Hands across quite round.
Hands across half round and back again.
Set and change sides with top couple, set and back again.
Set and half right and left, set and back again.
Hands four round with top couple.
The leading and top Ladies cross over and turn the two Gentlemen.
The two Gentlemen turn the two Ladies.
*The leading and top Ladies cross over, set between the Gentlemen, turn, and return to places.
The two Gentlemen do the same with the Ladies.
Hands three round with top Gentleman, ditto with the Lady.
Hands three round, and top Lady passes under to her place.
Hands three round, and top Gentleman passes under to his place.
Set and change places and back again.

FIGURES IN THE CENTRE.

Figures performed in or from the centre, that employ the centre and bottom couples, and end where they begin.

Half pousette or draw.
Hands four quite round.
Hands four half round and back.
Chain Figure four round.
Set and half right and left, set and back again.
Set and change sides, set and back again.
Hands across quite round and back.
Hands across half round and back.
The two Ladies turn the Gentlemen.
The two Ladies cross over and set with the Gentlemen.
Hands three round with bottom Lady.
Hands three round with bottom Gentleman.
Hands three round, and bottom Lady passes under to her place; hands three round and bottom Gentleman ditto.
Set and change places, set and back again.

FIGURES IN THE CENTRE.

Figures performed in or from the centre, that employ three couples, (the centre, top, and bottom) and end where they begin.

Swing corners.
*Set contrary corners.
*Set three across, set three in your places.
Hands six quite round.
Hands six half round and back again.
The Lady hands round with top couple, and Gentleman with the bottom.
The Lady hands three with the bottom couple, and Gentleman with the top.

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§ These Figures are not classed according to their respective lengths, are intended as they follow each other, to be applied to the use of the "Tables for setting of Country Dance Figures:" they are only here given to shew the Dances, at one view, where all Figures begin and end, and how they employ the couples, to enable persons to set their own Figures with more diversity and effect—for their various lengths, consult the "Lists for the use of the Tables," and if not found there, will be seen in the Dance of "Unpremeditated and Irregular Figures." Those marked thus [*] have fitting steps attached to them; and those marked thus [†] are either Short or Half Figures.

When the Lady or Gentleman, or nine sense, are mentioned, it always means the leading couple, whether at top, bottom, or centre. For a fuller Explanation of this, and the other Technical Terms, see the "Plan of a Country Dance," and "Ball Room Dictionary," now preparing for the Press.